

Ballet

TODAY

THE INTERNATIONAL DANCE MONTHLY

● LONDON REVIEWS

UKRAINIAN STATE DANCE COMPANY
ROYAL BALLET SEASON
ROSTRUM PRODUCTIONS AT SADLER'S WELLS

● A DAY WITH

ANTON DOLIN IN HIS VILLA AT MONTE CARLO

● NEWS AND PICTURES FROM

BERMUDA
ALGIERS
RIO DE JANEIRO
STOCKHOLM
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SAN FRANCISCO
PARIS
VENICE

● THE CAREER OF

KJELD NOACK
of the Royal Danish Ballet

● SHOPPING GUIDE FOR BALLETOMANES

● REVIEWS OF

THE FOKINE MEMOIRS
NEW RECORDINGS

WORLD NEWS AND PICTURES



MARGOT FONTEYN
IN THE SLEEPING BEAUTY

NOVEMBER 1961

TWO SHILLINGS



picture of the month

A delightful backstage photograph from the Bolshoi Theatre in Moscow

On Graduation Day the students, appearing in public for the first time, watch from the wings as a Bolero is performed on stage

BALLET TODAY

EDITED and Published by
ESTELLE HERF

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No. 9

Volume 13

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COVER PORTRAIT

Margot Fonteyn as the Princess Aurora
(a rehearsal photograph)

The photograph above of Irène Skorik and Rudolf Nureyev was taken during the shooting of the second act of *Giselle* in a TV studio at Stuttgart. Under the artistic supervision of Vaslav Orlikovsky, the director of the Basle Ballet Company, Nureyev recorded *Giselle* Act II with Irène Skorik as *Giselle*, and *Spectre de la Rose* with Gisela Deege from Berlin as his partner. This is the first recording Mr. Nureyev has made for TV in the western world.

Photo by Kurt Bethke



editor's log

DAME Margot's annual Gala Matinée is always an exciting event but, as organisers everywhere realise, it gets more difficult each time to think up something new. She has certainly arranged a spectacular programme again this year. Four stars from Poland, dancing the farewell scene from Prokofiev's *Romeo and Juliet*, a solo from Bartok's *Miraculous Mandarin*, and a Polish Cracovienne. Two stars from France in a new pas de deux not yet seen in London, and a group of dancers from the Royal Danish Ballet in dances from Bournonville's *Napoli*, the pas de deux from *Flower Festival of Genzano*, and the Fisher Dance from *The Little Mermaid*, revived this year in Copenhagen to mark the centenary of the famous choreographer Hans Beck. There will—of course—be Dame Margot—dancing with John Gilpin in *Spectre de la Rose* in which they have been rehearsed by Madame Karsavina, who created the role with Vaslav Nijinsky. And Rudolf Nureyev. To

Londoners this man's talent is an unknown quantity as yet (except of course to those who have sneaked across the channel to see him). There has already been too much discussion and speculation about this dancer's reasons for leaving the K'rov Company. I have always found that dancers are rather special people. Mixing as they do with so many international personalities they are seldom, if ever, true-blue nationals of any country, and have very few political convictions. They cannot be judged by the standards of ordinary mortals. They enjoy what money can buy of course, but they seldom go out for the biggest penny. To Dame Margot there are I am certain no personal or political sympathies involved. Nureyev is a dancer Londoners are anxious to see, it is within her power to make this possible. It makes sense doesn't it?

Nureyev is to dance a new solo specially choreographed for him by Frederick Ashton and a solo from *Le Corsair*.



Our picture shows :

The stage model for the first act of Frederick Ashton's new ballet *Perséphone* to music by Stravinsky, to be premiered at the Royal Opera House on 12th December. The ballet tells the story of Perséphone's visit to the underworld and her return to earth each spring. The title rôle is danced, and spoken in French, by Svetlana Beriosova, and the other leading rôles taken by Alexander Grant, Keith Rosson, Gerd Larsen and Derek Rencher.

Photograph by Donald Southern

EDITOR'S LOG continued

Mr. Robert Helpmann directs the Gala programme, and John Lanchbery conducts the Pro Arte orchestra. The performance is in aid of the Royal Academy of Dancing and scholars of the Academy will open the programme with a short ballet. H.R.H. Princess Marina, Duchess of Kent, has graciously consented to attend.

News from here and there

Postponement

Although preliminary discussions with Commonwealth governments and artistic organisations have been proceeding satisfactorily the Commonwealth Arts Festival Society have announced that they have had to postpone their plan by one year, so that the Festival will take place in September 1965, when it is anticipated that the South Bank Development Scheme will have been completed.

Quote

From Susannah Zvyagina of the Bolshoi, writing in the magazine "Soviet Woman":

"Soviet dancers and balletomanes have known Dame Margot Fonteyn for many years through newspapers, magazines, and numerous photographs. And though we had heard so much about her, this was our first actual meeting (the appearance of the Royal Ballet in Moscow). It was wonderful to discover for ourselves that the ballerina's world-wide fame was fully merited. Margot Fonteyn won the respect and sympathy of the Soviet audiences not only for her great skill as a dancer, but for her modesty and wisdom as an actress of great tact, who did not separate her justly won personal acclaim from the success of the entire company."

Royal Ballet for Monte Carlo

The Royal Ballet is to appear at Monte Carlo during the Winter season. Few details are available at time of going to press, but it is expected that Fonteyn will appear with the Company during the Christmas season.

Appointment

Kjeld Noack, premier danseur with the Royal Danish Ballet, (an account of whose career appears elsewhere in this issue), has been asked by the Danish Radio Company to be ballet adviser for their T.V. programmes.

Two Firsts

Antoinette Sibley is to dance her first Aurora with the touring section of the Royal Ballet at a matinée in Oxford on the 28th October. Merle Park also makes her debut in the same role at Manchester in a matinée on 1st November. Londoners will have the opportunity of seeing Merle in this part at the Royal Opera House on 9th December.

In Pantomime

The Harlequin Ballet Company is to do two ballets in Prince Littler's pantomime at the New Theatre Cardiff for a 10-week run this Christmas. After that the Company, run by Barbara Vernon and John Gregory, leave for a Scottish tour under the auspices of the Arts Council. Mr. and Mrs. Gregory will then spend two weeks adjudicating and teaching in Holland before the Company commences a series of engagements in schools and seaside performances.

The Company has its own ballet school (formerly School of Russian Ballet, Chelsea) at St. Andrew's Hall, Vereker Road, West Kensington, London.

Return Visit

Early last year well known London teacher Miss Kathleen Crofton paid a visit to Zurich for a course of one month as guest teacher in the school attached to the Stradtheater, of which Wolfgang Brunner is the Director. Now Mr. Brunner is to repay that visit by taking Modern American classes at Miss Crofton's studio in Great Newport Street, London during November. Wolfgang Brunner is married to London Festival Ballet's ballerina Belinda Wright, and they have a son.

Also during November Maria Zybina will be taking a weekly character class.

Canada

Following the success of the two Leningrad guest artists who danced with the Royal Winnipeg Ballet during their Christmas season last year, the management have announced that Rimma Karelskaya and Boris Khohlov of the Bolshoi Ballet will appear with the Company during performances in Winnipeg in December, and also accompany them on their tour of Western Canada in January.

Miss Una Kai, Choreographic Supervisor for Balanchine, arrived in Winnipeg during September to start rehearsals for Balanchine's *Pas de Dix*, to be added to the repertoire of the Royal Winnipeg Ballet. Miss Kai is now Ballet Mistress of the Robert Joffrey Ballet and flew in to Winnipeg from the Scala in Milan, where she staged Balanchine's *Allegro Brillante* and *Four Temperaments*. Miss Kai also recently re-staged *The Cage* for Jerome Robbins' Ballets U.S.A. It is expected that Balanchine will arrive in Winnipeg for the final rehearsals and first performance of his ballet.

No retirement for Sones

It has not passed unnoticed that Michael Sones has now relinquished many of his rôles with Fonteyn to David Blair. No press notice has been issued that Sones is "retiring" from the Royal Ballet for the simple reason that this is not true and he is probably busier now than ever before in coaching the Company and principals in ballets and the rôles which he originally created. Taking details of two days on Sones' rehearsal sheet I found that he was coaching the Company in *Daphnis and Chloe*, the divertissement in *Ondine*, taking a *Daphnis* call, teaching *Ondine* to the second cast, and going over *Giselle* with John Gilpin.

Correction

In Fernau Hall's review of the Masque Ballet Club performance (page 12 October issue) the initials of Mr. Mason were given as A. E. We apologise for this error—it should of course have read E. C. Mason.

Continued on page 8

Dear Editor

Walter Gore Company

Walter Gore would like to clarify the misunderstanding which has arisen out of the statement attributed to him in the Edinburgh press, in which he was reported as saying that he hoped to base his newly formed London Ballet on Edinburgh. Mr. Gore has maintained in the past, and still does, that something which is the equivalent of Covent Garden must eventually be established and maintained permanently in Edinburgh if Scotland is to reap the full benefit of its undoubted artistic potential in the ballet theatre.

Encouraging as it is to have these suggestions of a Scottish base for ballet taken up by the Press, it is more feasible for this particular company, which is London-based and maintained, to develop the idea of holding here in Edinburgh an annual ballet season of four to six weeks. London Ballet is in actuality working in close association with the recognized professional London ballet school directed by Nesta Brooking, and therefore could not in any case transfer its base to Edinburgh.

Business Woman's Plea

I read your Magazine with much interest and hope that you will bear patiently with this letter. Through various channels it is said that the average attendance at the Ballet is falling off, but it seems to me that there is one section of Ballet lovers who have been quite overlooked—I mean the Business Woman. Most businesses close on Wednesday afternoon, taking a general survey through Wilts, Berks and Oxon. Could not a Wednesday matinee be arranged at Covent Garden occasionally? Personally I am retired, but it is "no Saturdays off" for the Business Woman and it's frustrating for them.

Thanking you for reading this letter.

Elizabeth Ricks, Swindon, Wilts.

Dame Margot's Rings

I am an habitual and avid reader of the tremendously interesting 'London Reviews' published in *Ballet Today* and it is abundantly clear that Mr. Fernau Hall has an outstanding knowledge of the subject. It is for this reason that I take the liberty of writing in the hope of clearing up a matter that puzzles me considerably. On page 4 of *Ballet Today* of June, 1961, is a picture of Margot Fonteyn as Giselle wearing one or two rings on the third finger of the left hand; this strikes one as being rather inappropriate for the role.

Arthur D. Dibley, Sydney, Aus.

As *Giselle* is engaged to "Loys" (*Albrecht*), I see no reason why she should not wear an engagement ring. F.H.

Rudolf Nureyev

I regret that you have not established the truth about Rudolf Nureyev. The article by Janet and Leo Kersley (*Ballet Today* September issue) is based on allegations which are incorrect; for those people who do not listen to all the absurd news printed in the papers, it is certain that Nureyev

was arrested at Le Bourget by two policemen who wanted to send him back to Moscow, and then who knows where? That a man should have a defensive reflex and seek to take refuge where he could is quite normal. His whole future could depend on an act lasting one second!

Let this boy therefore not be attacked, let him not be accused of ingratitude, of contract-breaking, etc. . . . It is a terrible thing which has happened to him: Here is a man uprooted, plunged into a frightful drama. I know there are a good many male dancers, but this boy is such a splendid artist, and surpasses to such an extent all his fellow-dancers (though these are very good indeed) that there are many of us in France who feel very sorry for him, and have great sympathy for what he is going through.

Perhaps Mrs. Herf, who often visits France, has had the opportunity of seeing him; if so, there is no need for me to praise him.

I should be grateful if you would publish this correction of the misstatements about him, and bring this letter to the attention of Mrs. Kersley, whose articles I much appreciate. It is very distressing to find in this matter the English have failed to show their usual sense of fair play.

Yours faithfully,
K. Vidal, Paris

Leo and Janet Kersley reply

If Mlle. Vidal will re-read our letter, she will find that nowhere in it do we accuse Nureyev of breach of contract or ingratitude, and that we are so sceptical as she about newspapers. The point—since this seems to need labouring—was that the young man on a moment's impulse gave up a secure career and entered into the sort of world where Preobrajenska can be left ill and penniless at over 90 years old. It now appears that Nureyev's own reason for his action was that the Kirov direction hated him, thwarted him and prevented him dancing for the critics. Here we can all sympathise, since who has not known Western dancers (hundreds of them) whose sentiments towards their Direction were identical, if not perhaps expressed in so dramatic a manner?

Views expressed by contributors are their own and not necessarily the same as those held by the Editor.

Letters to the Editor must be accompanied by a stamped addressed envelope if a reply is required.

If you do not wish your letter to appear in print please mark clearly "Not for Publication".

We cannot accept articles or photographs for autograph.

Preobrajenska Fund

My copy of *Ballet Today* arrived this morning, and as I have been meaning to send a donation for Madame Preobrajenska. I am posting it to Irina Baronova by the same post as this, spurred on by the chance

that I might be lucky in applying for one of the signed copies! Anyway, even if 125 applicants are before me (and I hope they are for the sake of the fund) I shall be glad to help in a very small way towards caring for such a well known person, who has done so much for ballet.

I still feel a glow when I think of the Kirov's *Sleeping Beauty*. Such dancing helps one to forget such things as atom bombs. I personally was in the clouds for two days! Thank you Kirov! Thank you, Madame Preobrajenska for helping to form such a heritage (if that is the right way of putting it?) and thank you "Ballet Today" for your news, views and excellent photos.

Judy Russell (Miss),
Guildford.

I cannot tell you how grateful I am to you for the tremendous help you are so kindly extending towards Mme. Preobrajenska's fund and the wonderful old lady herself. I am deeply touched. Your article in *Ballet Today* is so good and so moving, and has already brought wonderful response. Please accept my deep gratitude to you and your wonderful magazine.

Irina Baronova

Editor's Thanks

A free copy of July issue was offered to subscribers who sent a donation to Madame Baronova's fund for Preobrajenska, who is ill in a French hospital. The cover page bears the autographs of the ten international stars who appeared at the Coventry Festival, Carla Fracci, Margrethe Schanne, Colette Marchand, André Prokovsky, Natalie Krassovska, Kjeld Noack, Milorad Miskovitch, John Gilpin, Rosella Hightower, and Anton Dolin.

My thanks to the following for their letters in connection with the "Preobrajenska Fund":

Miss Marian Phillips of Shoreham by Sea, Miss Judy Russell of Guildford, Miss Margaret Liston of Glasgow, Miss Elizabeth Rogers, Bristol, Miss Susan Burr of Whetstone, N.20, Miss Gillian E. Batts of Epsom, Mrs. Doris Fraser of Harrogate, and Mr. Robert Paterson of Venice. Mrs. Doris Fraser of Harrogate, Mr. Robert Paterson of Venice, Miss Mildren Boileau of Oxford, G. Pitts of London, Mrs. Hall-Jones of Worcester, Miss Jane Stewart of Woking, Mrs. Marine Grut of South Africa, Mrs. Elizabeth Coxon of Kenya, and Mr. Michael Waite of U.S.A.

Modesty, and lack of space, prevent me printing all the wonderful things you said about *Ballet Today*.

The Fund is still open. Donations should be sent to Irina Baronova, Little Courtney, West Drive, Sunningdale, Berks.

a day with

ANTON DOLIN

at his villa in Monte Carlo



*Ciel Bleu is high on the hillside overlooking Monte Carlo Harbour.
The figure by the urn is that of a dancer staying at the villa when the photograph was
taken by John Ettlinger.*

FOR the purpose of this series I prefer not to arrange formal interviews and my quarry for the day therefore had no idea that, journalistically speaking, I was stalking him. It was he, however, who arrived at the famous Monte Carlo Beach as if dressed for the role, clad in trunks and a black headband, looking like an Indian brave ready to do his own stalking.

We were not alone for long. As the throng of people around us passed to and fro Mr. Dolin jumped up in succession to greet Constance Hope the well-known New York publicist, congratulated Sir Simon Marks on his recent barony, smiled and murmured "so beautiful" to Bella Darvi the film star, talked to Renzo Rossellini the composer (who had come to Monte Carlo to compose the music for *Poème Pagan* for the annual childrens' charity show put on by Princess Antoinette of Monaco) and exchanged pleasantries with Phyllis Bloom,

Princess Grace's secretary. Another charming girl, who must forever remain anonymous, greeted him affectionately, patted his cheek, told him in a mixture of French and English that he looked marvellous and said that she would be seeing him soon. "I would have introduced you" said my host "if only I could remember her name."

In my mail that morning I had received a letter from Christl Zimmerl ballerina of the Vienna Opera, saying how much she had enjoyed Mr. Dolin's classes for pas de deux held at the summer school in Cologne. He had just flown in from that city for a brief rest in Monte Carlo, was already making plans to fly to Rome to discuss future plans with the Rome Opera Ballet, and had received a cable from Rio de Janeiro that morning asking him to fly out there.

This information I gathered in fits and starts because it seemed as if everyone in

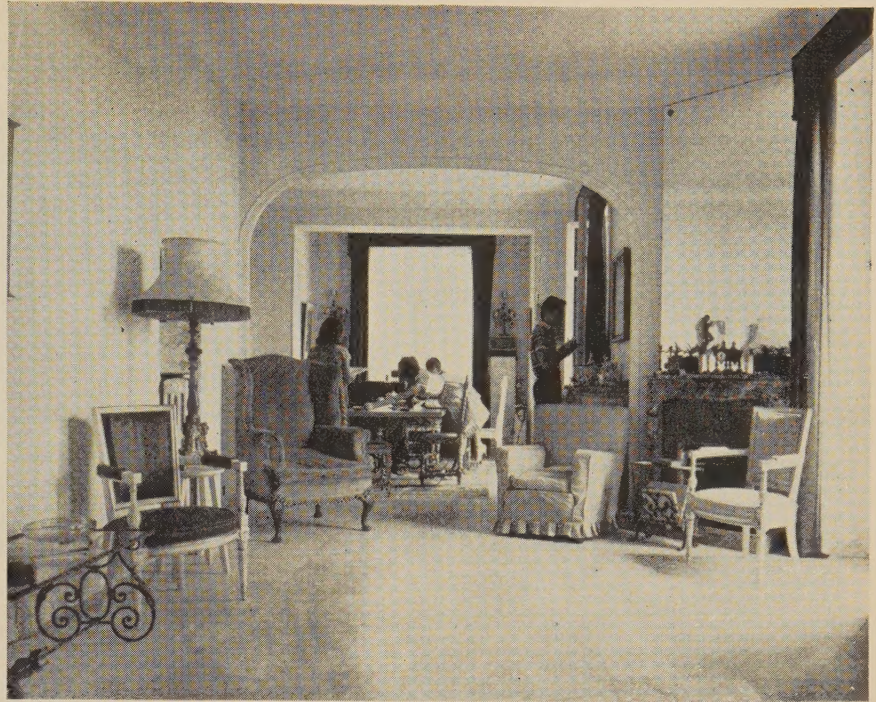
Monte Carlo knew Mr. Dolin and had chosen that morning to greet him. But I am convinced that if our meeting had taken place in any of the world's playgrounds where well-known people forgather the same thing would have happened, for one has to get out of England to really understand the international fame of this man.

After our swim we parted to meet later in the day for cocktails. When I arrived at the villa perched high on the hillside overlooking Monte Carlo harbour it was full of an extraordinary variety of people. Miss Hope, whom I had met earlier in the day, had brought along her husband, Dr. Berliner, the surgeon who had performed the first cornea grafting operation to which so many people owe improved sight to-day. Incidentally it was because of Mr. Dolin's admiration for this doctor's great work

Continued at foot column page 8



THE ENTRANCE HALL with its fine marble staircase and floor.
Belinda Wright, Festival Ballet's prima ballerina, is seen arranging the flowers.



THE SALON is elegant yet supremely comfortable.
The dancers make themselves useful, Belinda lays the table whilst Jelko Yuresha mixes the drinks.

THE MAIN BEDROOM showing part of Mr. Dolin's collection of autographed photographs.
The bathroom leading off is in palest pink, Alicia Markova's favourite shade.



right : **THE SCENE FROM THE BALCONY** overlooking Monte Carlo Harbour.
Many famous people stay at the villa. Mr. Dolin is seen here with Yvette Chauviré.
All photographs on this page by MIKE DAVIS

A DAY WITH ANTON DOLIN (Continued from Page 6)

that he had promised his own eyes to a London hospital on his death.

Lilian Harvey, who made so many continental films in the past that people do not remember she is British born, came in with a friend. Dolin tells in his recent autobiography of his romance with Lilian, and it maybe that we have not yet heard the end of this story. Like Alicia Markova, Miss Harvey has an ageless beauty, a tiny waist and trim figure, and the vivacity of a seventeen-year-old girl at her first party. Mr. Dolin proposed to her on the spot, remarking ruefully to me "I know she won't have me."

In turn I talked to a writer, an industrial designer, Carla Fracci the young ballerina from La Scala Milan staying at the villa with her fiancé, Beppe Menegatti; a budding photographer with his family, and a sixteen year old dancer, Dudley von Loggenburg, who had been discovered by Mr. Dolin when, with John Gilpin, he had danced in Salisbury Southern Rhodesia last summer. Dudley was on his way to Paris to study with Madame Nora, later to join the Cone Ripman school in London, where, on Mr. Dolin's recommendation, he had been granted a scholarship.

Also in the house party were Mrs. Chappel who had played the violin with the Philharmonia Orchestra many years ago when Alicia Markova had danced the *Dying Swan* in Los Angeles; her daughter Virginia Chappel, a pupil of Anton Dolin's in Rome, now dancing in films and television, and Heiner Schunke a young German dancer. All three had met at the summer school in Cologne where the young people had gone to study, and had been invited by Mr. Dolin to accompany him to Monte Carlo.

During the years I have spent as a writer in ballet I have come to realise the tremendous impact Anton Dolin has had on the lives of the present generation of dancers. He who has become a legend in his own lifetime has, undoubtedly, helped more people to achieve a successful career than any other living person. And not only in ballet. Lining the walls of Mr. Dolin's bedroom are signed portraits of many famous stars, some with affectionate and grateful thanks—such as that of Gene Tierney who signs "to Pat Dolin, without whose help I never would have made it."

On many occasions I have dropped in at the villa, and always found an astonishing variety of people milling around. First and foremost, *Ciel Bleu* is a home for dancers on holiday, some with famous names, others who have yet to make one. One of the house guests, matronly Beatrice House, private secretary to Lord Ingleby, told me of Mr. Dolin's kindness in inviting her to stay at the villa each year to ensure that she had a good summer holiday, and there are many others who could testify to his generosity. Because he is a forthright man Dolin has his enemies, but beneath the tough facade there is a great deal of gentleness, earlier in the day he had slipped out to the beautiful church of St. Devote which lies at the foot of the cliff beneath the villa, to light a candle in memory of his mother.

The villa is small by Monte Carlo standards, but extremely elegant, and once belonged to the famous Edwardian beauty Lily Langtry. It was given to Mr. Dolin by Mrs. Washington Stevens, who died nearly three years ago, to show her personal appreciation of his work. Somehow one does not feel inclined to say "what luck" but rather "why not", when you think of the pleasure the artistry of Anton Dolin has given to millions of people throughout the world. It remains a mystery to many people why this, the first gentleman of English ballet, has not been publicly recognised. For a long time it was whispered that Dolin and Markova would never be honoured because they spent the war years in America, but their plans were made and contracts signed long before war broke out. Before leaving these shores however Dolin presented himself at the Admiralty and the War Office and was told that his age group was not required.

Arriving in America, as his contract to appear with Baronova for De Basil in Australia had been cancelled by cable, Dolin, dancing with Markova at the first all-star matinée at the Winter Garden in New York, in which almost every famous dancer in America took part, raised a million dollars for the British war relief fund. Her Majesty Queen Elizabeth acknowledged this contribution by sending a telegram of thanks to the British Ambassador in America. Since these vicious innuendoes have been given the lie by the award of the C.B.E. to our first English ballerina Alicia Markova, surely it cannot be long before her partner for so

many years be acknowledged!

Dolin is not only a great artist, but an intelligent man with many interests. Unlike most dancers whose lives are confined almost exclusively to the ballet world, he has friends in all walks of life and has the knack, as Diaghilev did in his day, of gathering people of ideas around him. Only really happy when he is working, he combines with integrity old traditions and modern trends. During this year, for instance, he not only succeeded in recording on television some of our well-loved stars of the past, bringing ballet via this medium to vast audiences who might, in the ordinary way, show little interest in the art, but also succeeded in interesting a television company in sponsoring a live stage show of some of our greatest stars of the present day in a week's Festival of Ballet at Coventry. Since then other Festivals have been arranged and there is a very ambitious programme now being worked out for 1962.

Looking out from the terrace I had seen all the lights of the glittering little kingdom of Monte Carlo sparkling out over the harbour and I had begun to feel that the prescribed cocktail time from 6-8 had long passed. We had partaken of an excellent meal prepared by our host and the ballerinas, examined a carpet cleaner which Mr. Dolin had taken to pieces and cleaned, for he is a handy man in the kitchen too, and conversation had veered from ghosts to gardening with surprisingly little talk of ballet except for a few amusing reminiscences from Mr. Dolin, who is an excellent raconteur. Nevertheless I was very surprised to find that it was now 11 p.m. and we had been talking non-stop for five hours.

As I took my leave one of the young dancers said to me "what a wonderful thing it is to have such a life. I would work very hard if I thought I could achieve even a tiny part of Mr. Dolin's reputation." Even to-day when names are made overnight there is no short cut in ballet, hard, gruelling work is a dancer's lot until the end of a career, but work is not enough, it takes so many things to make a star, exceptional talent, a perfect body, personality, ability to project to an audience, and the stamina to stick it out until opportunity knocks at your door. It is not often these gifts come wrapped in one parcel, but one should leave the young to their dreams, content if our own generation can inspire them. E.H.

NEWS FROM HERE AND THERE (Continued from Page 4)

Disappointment

In our *Stop Press News* last issue we included Marina Svetlova's name in the list of stars appearing in Anton Dolin's "International Stars of the Ballet" weeks at Golders Green and Streatham Hill, but at the last moment Miss Svetlova was very disappointed not to be able to fill this engagement as it conflicted with a concert tour of America. George Zoritch, who appeared with Miss Svetlova at the Teatro Colon in Buenos Aires in *Coppelia* and *Giselle*, is to partner her again on this new tour, which commences November and runs through to January 1962.

Paris

Zizi Jeanmaire and Johnny Halliday, the king of Rock n' Roll, have made contact with each other in Paris, for Johnny is due to compose a Rock number which Zizi will

sing and dance in a show which Roland Petit is preparing for the end of November at the Alhambra; the words of the Rock number will be by Raymond Queneau. There will be a series of very short ballets, inserted into a variety show; André Prokovsky, until recently a star of the Cuevas company, has been engaged for this show.

Next February Maurice Béjart will present a series of ballets at the Théâtre des Champs Élysées, with the company of the Théâtre Royal de la Monnaie of Brussels. The programme will be as follows: *Bohème*, *Orphée*, *The Seven Deadly Sins*, and *Le Sacre du Printemps*.

AS WE GO TO PRESS

London

A three-year contract has been signed

between BBC-TV and the Royal Opera House Covent Garden Ltd. for the Royal Ballet to appear in nine ballets on TV, three ballets in each year over the period. The first of these—*The Rake's Progress* is to be transmitted on 30th October. The contract includes the services of the Royal Opera House Orchestra, in the case of *Rake's Progress*, John Lanchbery conducts.

Johannesburg

Johann Mitterreiner, erstwhile principal character dancer of the Royal Netherlands Ballet, has been appointed Company Manager to the newly formed Johannesburg City Ballet. The post of Artistic Director is still vacant and Mr. Ziegler, P.R.O. to the Company, will be coming to London in December on this particular mission. The Company commenced their summer tour of South Africa on 14th October.

LONDON REVIEWS

by FERNAU HALL

UKRAINIAN STATE DANCE COMPANY

at the Albert Hall

IT WAS a pleasure, after a gap of three years, to welcome back the Ukrainians performing a programme which included a number of new items, as well as some of the best of the items shown on their last visit.

Easily the best of the new numbers was *The Whalers*, danced entirely by men. Here was a most spirited and engaging synthesis of Ukrainian folk-dance steps and nautical traditions: the whole movement of the dances had something of the jaunty, rollicking gusto of our own hornpipe, and the choreographer (Pavel Virsky) used a variety of nautical traditions (such as the habit of sailors of dancing in couples, in default of female partners) with imagination and understanding. The stage-patterns changed with wonderful speed and clarity, so that the whole number seemed to grow organically and spontaneously. The task which Virsky set himself was made clear in a quotation from Gogol which he put at the head of the programme: "... a choreographer can find in folk dances unlimited resources from which to draw the characters of his heroes. Once he has grasped the fundamental meaning of a dance he can develop it into a work of art far above the original, in the same way as a composer can create a masterpiece out of a simple tune whistled in the street". This is precisely what Virsky achieved in *The Whalers*, and also in the finale, *Gopak*: in the latter he blended together solos, *pas de deux*, *pas de quatre* and group items into a thrilling climax, with the feats of effortless virtuosity growing more and more incredible: out of many dazzling items, I remember in particular a series of *fouetté* turns taken in a deep knee-bent position, a manège of *coupés-jetés* with high kicks in front, and an incredible series of linked *double-tours en l'air*.

Virsky's attempts at simple stories were not so successful. In *Podolianochka*, for example, he showed three girls taking garlands from a tree, trying to guess their future husbands; one of them could not reach her garland, but finally a young man reached it for her. The story was quite suited to treatment in folk-style, but it did not seem to suit Virsky's creative talent as well as the dance-suites without any dramatic element: in fact he made little attempt to establish character or build up the story dramatically.

Continued at foot next column



Gopak, STAGED BY PAVEL VIRSKY. SOLOIST N. BIRKO

ROSTRUM PRODUCTIONS

at Sadler's Wells

WHEN "Rostrum" presented at Sadler's Wells, during the week beginning 12th September, the works combining singing and dancing of which revivals had been commissioned for this year's Edinburgh Festival, the most striking impression to emerge was one of artistic chaos: the idea of reviving these works was excellent, for this genre offers many attractions to the more alive of contemporary artists of the theatre—but the realisation of the idea was monumentally inept. Artists had been brought in whose previous work made it clear that one could not expect them to cope with the relevant problems of style, period and theme, and there was no evidence of overall control by anyone with understanding of these problems.

UKRAINIAN STATE DANCE CO.—

Continued

On the other hand he was immensely successful in a comic item (retained from the repertoire shown on the last visit) in which he showed a group of Chumaki (nomadic peasants) who had clubbed together to buy a pair of boots. Each was perfectly characterised in both steps and acting: the brisk one whom the shoes fitted, the tall one whom they pinched (and whose dancing was interrupted by cataclysms of pain), and the short one whose feet were so small that he nearly fell out of the boots. This item could not be bettered, and showed Virsky achieving his Gogolian aims just as perfectly as in the dance-suites.

The production of Stravinsky's *Renard* never had a chance, if only because of the disastrous decision of the choreographer (Alfred Rodriguez) to change the title role into a vixen, thus making nonsense of the folk-tale and clashing horribly with the music; what is more, he made the role into a crudely sexy vamp and allotted it to a danseuse (Suzanne Musitz) who is quite lacking in style or wit.

Though almost equally heinous artistic crimes were committed in the staging of the Brecht-Weill *Seven Deadly Sins*, this was more enjoyable to watch because the singers were on the stage (instead of in the orchestra pit) and at times one could enjoy it simply as an opera, without paying too much attention to Kenneth Macmillan's spiritless choreography. The mordant irony and social satire intended by Brecht and Weill got lost because no-one engaged in the production seemed to understand the theme of the work. In fact the "deadly sins" are really the dancing Anna's natural feelings and impulses: to make good, she is forced (by her singing sister) to suppress these and behave in the way demanded by a depraved society. Lotte Lenya (the original singing Anna) was supposed to take her old part: if only someone had had the simple intelligence of asking her to produce the whole work in the way Brecht and Weill intended, we should have seen a masterpiece, instead of a travesty, and should then have heard the inimitable harsh, biting vocal line demanded in the role of the singing Anna.

Salade, with music by Darius Milhaud, is a muddled and monotonous work, without

Continued at foot of page 10

FESTIVAL BALLET SEASON

GISELLE ACT II

WHEN Act II of *Giselle* was staged, in the penultimate week of the season, it was clear that a good many changes had been made by the company's ballet-master Charles Dixon. Most were quite pointless, and some were very wrong-headed—notably the *melée* in which a gaggle of Wilis became involved with five of Hilarion's companions, and so desperately muddled up the story-line. In any event it was a grave mistake to present Act II on its own: without Act I it inevitably lost much of its impact.

On 5th September the production was graced by a fine performance in the rôle of Albrecht by the distinguished Danish danseur noble Flemming Flindt. It was a very aerial performance: his landings were so supple that they drew no sound even from the drum-like stage of the Festival Hall, and he carried himself in the air with a truly Bournonvillean ease and nobility. Josette Amiel, in contrast, was disappointing as Giselle, showing a number of the characteristic faults of style of Paris Opéra dancers (flabby arms, inadequate pull-up of thighs and waist, and a stiff upper back) as well as making a rather ineffectual attempt at acting the rôle.

GALA PERFORMANCE

THE Twelfth Anniversary Gala Performance of the Festival Ballet on 7th September showed a very wide range of quality, from the routine and the second-rate to the fresh and the magnificent. In fact three items stood out very strongly from the generality of the programme; two were home-grown, and one imported.

The first item to stand out was the Prelude in *Les Sylphides*, danced by Gaye Fulton. It was a difficult task for her: though she is one of the three best danseuses in the company, she has a very individual style of movement (quick, light, precise and almost bird-like) which is at the opposite pole from the lyrical, legato

movements demanded in the Prelude. In fact she transformed her natural style with real artistry, and with her long arms and small, delicate head she looked perfectly at home in the mysterious moonlit glade.

Next to make a striking impression was Flemming Flindt, dancing in a *pas de deux* from *Flower Festival in Genzano*. It was a delight to see a splendid Danish dancer showing all the fine qualities of the Bournonville masculine style, with its crisp virility, elegant leaps and brilliant *batterie*.

The *clou* of the whole programme was unquestionably the première of Oleg Briansky's *Adagio*, specially choreographed for the occasion. With admirable good sense he broke right away from the usual conception of a *pièce d'occasion*—i.e. a display of pyrotechnics—and instead created a work of rich artistic interest, with a theme which obviously appealed to him and is of contemporary significance; what is more, he had the good sense to realize that in Deirdre O'Conaire the company has a ballerina of the highest international stature, with rich capacities for dramatic expression (capacities which up to now no choreographer has properly exploited).

The theme was simply but adequately described in the programme note: "The woman, obsessed with fear, senses a true refuge in her husband's compassion." It began with an exposition of a rather spiky relationship between a husband and wife very much of our day: they were deeply attached to each other, and yet seemed driven to hurt each other. Then the woman's inner conflicts became intolerable, and she fell into a state of neurotic terror in which she became completely cut off from her husband or in fact from anyone: even if he passed straight in front of her she did not see him. After a short absence she returned to pick up the threads of their relationship—helped by his compassion, and very much aware of him, but still suffering from the irrational fears which before had poisoned their relationship. It

was a very honest and satisfying ending, giving the feeling that life goes on, with all its suffering.

From the very start Deirdre O'Conaire established in the clearest and most gripping way the tortured heart of the woman, stabbing her pointes into the ground in a marvellous asymmetrical rhythm. Then she continued to build up the character of the woman, giving each dance-image the fullest possible emotional resonance: it was staggering that a young dancer should show such artistic maturity and such understanding of the complex patterns of emotional dependence which emerge in modern marriages. Oleg Briansky acted strongly and supported her with unobtrusive skill, though in his solo he fell back on neo-classical clichés which were out of place in this essentially contemporary ballet. The lighting was intelligent—with cool tones falling on the dancers and setting them apart from the warm tones of the background—and an excellent abstract setting was conjured up by the designer (Yolande Sonnabend) and the stage manager (Anthony Gilpin) with coloured shapes projected on the backcloth: as this was all done with battens and spotlights, it had the great advantage of being easily changed to harmonise with the changing moods of the ballet. The music (by Tomaso Albinoni) gave the choreographer the right development of mood, though ideally he should have used something more contemporary in style.

The obvious way to look at *Adagio* is as a proof that the Festival Ballet is capable of creating something more than Kitsch; in fact of building out from *The Witch Boy*. But *Adagio* has an even wider significance: by presenting on stage the self-tortured modern wife incarnated by Deirdre O'Conaire it brings the ballet of this country once again within measurable distance of the world created by the leading novelists, playwrights and film makers of today.

FERNAU HALL

"ROSTRUM" PRODUCTIONS—

Continued from page 9

any of the stature of *Renard* and *Seven Deadly Sins*: it should never have been included in the Edinburgh "Triple Bill".

A new ballet with choreography by Peter Darrell, *Ode*, represented a misguided attempt to foist a theme on music by Stravinsky composed with something very different in mind (being in fact an elegy for Natalie Koussevitsky). There was nothing in the music to suggest "contrasting ways of life and the inner conflict involved in a choice between them", and not very much in the semi-abstract choreography either.

Visually speaking the most successful by far of all the work shown by the Western Theatre Ballet was Fokine's *Carnaval*, revived by Tamara Karsavina (in association with Elizabeth Schooling) with the most touching attention to detail and reverence for the intentions of the choreographer. Fine performances were given by Hazel Merry (a lyrical and very pretty Chiarina), Brenda Last (a brilliant Papillon), Clover Roope (a charming and elegant Columbine) and guest artist John Gilpin (fully recovered from his back injury, and dancing with verve and precision as Harlequin).

NEWS FROM PARIS

ON Wednesday, 13th September, at the Opéra, Jacqueline Rayet made her official debut as étoile in *Giselle*. Her partner was Peter Van Dijk and Claire Motte was the Queen of the Wilis. The settings and costumes of the painter Carzou, designed under the previous administration but withdrawn because they were considered too revolutionary, were put back; more than ever the work of Carzou appeared beautiful and evocative, worthy of *Giselle* and the Opéra.

Technically Jacqueline Rayet was more than satisfactory as Giselle. Slender and lightly built, she has the ideal physique for Giselle and her musicality is remarkable. But her characterization lacked depth, particularly in Act I. Can one, however, really judge an étoile by her debut in *Giselle*? Let Mlle. Rayet mature in her rôle; then she will live up to her promise and justify the confidence which the Opéra audience have shown in her. Peter Van Dijk is a fine Prince and Claire Motte an exceptional Queen of the Wilis, full of assurance and establishing very firmly her evil authority.

At the Metz Festival which took place from 20th September to 1st October, a new ballet called *Un Opéra Fabuleux* (A Fabulous Opera) was presented; this had music by Robert Bergmann and was inspired by three poems of Arthur Rimbaud: *Le Bateau Ivre* (with choreography by Michael Rayne), *Ophélie* (with choreography by Georges Skibine) and *Voyelles* (commissioned from young Pierre Auburtin, who made a strong impression through his modernity and the vigour of his invention). The dancers included Marjorie Tallchief, Lucien Duthoit, Ninon Lebertre, Lily Reyers and Michel Rayne—all of them belonging either to the Opéra or the Opéra Comique.

A serious project, but one which did not succeed with the public, was undertaken by Jacques Douai (poet and singer of French folk-songs) and the danseuse Thérèse Palau; they formed the Ballet National de Danses Françaises, with a repertoire consisting of old French songs and dances from the Auvergne, Brittany and the Midi.

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THE ROYAL BALLET SEASON

at Covent Garden

LA FILLE MAL GARDEE

VERY wisely, the directors of the Royal Ballet chose *La Fille Mal Gardée*, danced by the original cast, as a vehicle for the company's return to Covent Garden after months of absence: for this ballet shows the company at its strongest and most spontaneous. All the dancers were in tremendous form, and had added some fascinating details to their parts since they had last appeared at Covent Garden; Stanley Holden, for example, showed some new steps in the clog dance in which he danced on the sides of his feet. The audience which packed the theatre on the 13th September was in a friendly mood, greeting each first entrance of a soloist with warm applause, and responding with cheers to a flawless performance of the first big pas de deux by Nadia Nerina (Lise) and David Blair (Colas).

One of the most intriguing aspects of this ballet is the way the role of Alain (as danced and acted by Alexander Grant) has continued to grow in stature. This role has developed a fine Chaplinesque pathos behind the grotesque humour, and a strange ambivalence: Alain is much too childlike (with his hobby-horse umbrella) to have much taste for marriage, and yet he looks touchingly hurt each time that Lise slips away from him.

DIVERSIONS

THIS was the first of two new ballets presented on 15th September. In *Diversions*, Kenneth Macmillan staged an abstract, neo-classical ballet that was much closer to a typical Balanchine work than anything he had done before. There were exactly the same sort of symmetrical patterns, and the same incessant repetitions (making the choreography easily predictable from moment to moment); moreover Macmillan treated the music in much the same cavalier manner, almost ignoring it at times in order to make certain effects.

The main effect he had in mind was shown very clearly by the casting of the chief rôles. There was one tall, stately and fairly slow-moving pair (Svetlana Beriosova and Donald Macleary) and another very quick-moving and energetic pair (Maryon Lane and Graham Usher); the basis of the choreography was the contrast between these pairs. The entries of these two pairs were not tied in any definite way to changes in the music: this was "Music for Strings", composed by Sir Arthur Bliss in a rather timid and Elgarian vein a generation ago. In fact it was a very odd choice for an abstract ballet, for the monotonous persistence of the same rather sweet string tone and dulcet melodies gave little scope to the choreographer for striking patterns of movement. He therefore had to impose these, and the result was inevitably rather arbitrary: one could have imagined the same enchainements performed to quite different music, or even in silence (like *Muses*). Strangely enough Macmillan

abjured almost completely the novel and intricate lifts he has been accustomed to invent in the past: at one point a danseur bent over and his partner straddled his back with her legs, but this was painfully ineffective and in any case quite isolated from the rest of the choreography.

It is hard to imagine what artistic value a choreographer can expect to achieve in this genre. Real abstraction—the choreographic equivalent of the non-figurative painting and sculpture so much in vogue today—is perhaps the most difficult thing to achieve, for it implies the creation of quite new shapes in space and time, and demands great inventiveness and an enormous amount of rehearsal time as well as highly receptive and sensitive dancers: it has not yet been done, but eventually we may hope that a balletic equivalent of the paintings of Jackson Pollock will emerge. On the other hand neo-classical abstraction, with classroom steps loosely adapted to conventionally patterned music, is all too easy, and it was surprising that Macmillan did not try to give some individuality to his work by setting himself at least some difficult technical problems. (It is of course possible that he found the music so enervating that he could not find any stimulus for his inventiveness: at all events it must be considered a major failure in artistic direction that he was encouraged to use music so unsuited either to the type of ballet or to his special talent.

Of the solo performances, that of Graham Usher was outstanding: in one very short solo he moved with great speed and power, executing familiar steps with such easy mastery that he gave them a surprising freshness. The other three dancers performed their rather forgettable enchainements with the skill and intelligence one would expect from such talented artists.

The designer of a neo-classical ballet has a very difficult task, for the genre itself exists in a strange limbo, quite out of time and place. Nothing remotely resembling contemporary abstract painting will do, for such a setting would show a positive quality quite different in feeling from the gentle evocation of period that emerges from the music and the familiar classroom steps. The designer is therefore driven to give a vague abstract suggestion of a past age of elegance, and a convention has been established (mainly in Balanchine ballets) of fantastic variations on Baroque architecture. It is quite usual for the architectural settings to be quite impractical, but Philip Prowse took this trend a considerable step further by suspending his Baroque-cum-Rococo inventions high in the air, with no support at all; the dancers were in fact seen against black drapes. The costumes showed a similar wit and ingenuity, being very abbreviated (as usual in such ballets) and yet having an almost leather-like solidity of embossed texture and a Chinese richness of warm golden hues. In fact Macmillan's one positive achievement in this timid and characterless ballet was his breakaway from his previous dependence, no matter what the subject, on one designer (Georgiadis)

and his intelligent choice of someone with a real flair for the genre.

JABEZ AND THE DEVIL

THE final item on 15th September was a new ballet *Jabez and the Devil*, adapted from the story "The Devil and Daniel Webster" by Stephen Vincent Benet. A demonic theme has already been treated seriously with some success in *A Mirror for Witches* and *The Witch Boy*. In *Jabez and the Devil* there were a number of indications that the choreographer (Alfred Rodriguez) intended his treatment of this theme to be humorous: in fact the Devil at his first entrance (wearing a tall stove-pipe hat, and dancing with jerky little leaps) was clearly intended to be funny—particularly as Rodriguez gave the role to Alexander Grant, fresh from his triumph in the delightful comic role of Alain in *La Fille Mal Gardée*. But this attempt at comedy was rather ineffectual, and in any case was short-lived: nearly all the choreography fell between two stools, being neither farcical nor seriously dramatic and so making no clear impact.

What was lacking was made very clear in one group dance near the end which really came off. This was a dance in which the villagers took up horseshoes and cooking pans and clashed them together in a fiery, excited way to drive out the Devil. The rhythms were interesting and dramatically effective, and the patterns the dancers made (often in long files moving diagonally across the stage) were expressive of the theme of the dance. But this dance was too short, and was immediately followed by a barn dance which had nothing whatever of the robust vitality and square-cut symmetry characteristic of the genre; in fact it represented a miserable anti-climax. The ending, with the Devil suddenly re-establishing himself centre stage on a single chord, was totally unconvincing, because it grew out of nothing and had no build-up; in fact it seemed an irrelevant and fortuitous addition.

One major cause of the dramatic weakness of the ballet was the commissioning of the music from Arnold Cooke. He has some real talent (of a Hindemithian type), but has never shown any flair for dramatic expression, and the robust satirical Americana demanded by the theme of the ballet was totally beyond him. Only at one point—in the the devil-expulsion dance—did he achieve any of the right vitality; and it is no accident that this was the best scene in the ballet. His idea of a barn dance was quite ludicrous, for he never established any rhythm for more than a few moments. There was a weird moment when a dancer came down-stage centre and clapped at the spectators, as if encouraging them to clap with the music to stimulate the dancers—as Agnes de Mille had a dancer do at the beginning of the barn dance in *Rodeo*; but the Covent Garden audience made no attempt to clap, for the good reason that there were no clear-cut rhythms for them to follow. Characteris-

tically, Arnold Cooke ended the ballet with some music evoking a Balinese gamelan, taking a suggestion from Benjamin Britten's *Prince of the Pagodas* score: it would have been difficult to find any type of music less likely to give an ominous build-up to the Devil's final triumph.

The designs of Isabel Lambert were in many ways baffling. She is an artist of outstanding talent and wide experience, with a particular flair for the mysterious and the fantastic. Clearly something robust, satirical, and American was demanded by the theme of the ballet, and she made an attempt at this in her designs for the Devil's normal costume and for the Devil's female followers: the latter had abbreviated trunks, with one leg longer than the other, and many frills and furbelows—suggesting Edwardian pin-up pictures. These costumes, allied with a fantastic bar-room setting and rumbustious music, would have made an admirably satirical frame for a scene of violent demonism as imagined by a drunken Wild-West Faust. In fact, however, the setting, music and choreography had nothing to do with this witty idea, and the whole scene fell apart: it looked as if the designer had worked in complete independence of the others and even of the Isabel Lambert who designed the settings.

Her basic setting, with fantastic constructions rising out of a stony desert, seemed inspired by the weird rock formations to be found in the dry lands of the American South-West, and owed something to Tanguy's surrealist landscapes: but this was completely out of key with the sides of the barn in the foreground, the Forty-Niner costumes of the "village peasants" ("peasants", forsooth!) and the Edwardian pin-up costumes of the Devil's female followers.

It was a good idea to design a backcloth which would change its form completely when the lighting changed—presumably from frontal lighting to back lighting: this made possible a wide range of intermediary settings, varying with the mood of the ballet. But the jagged black shapes which emerged behind the rather chocolate-boxy clouds were not really adequate to their task, and in any case had no sort of stylistic link with the quite different forms of the permanent set.

The dancers laboured manfully (but with very limited success) to find some dramatic meaning in the rather banal movements allotted to them. Alexander Grant was able to establish some sort of comic characterisation with his first solo, but from then on he had nothing memorable to do. Antoinette Sibley had a double rôle: in Scenes I and II she was a mild dutiful wife (in soft boots that included a block, so that she was able to dance on pointe), while in Scene II she was a sex-symbol in black (according to the programme, a vision of Jabez' wife possessed by the Devil): there was something irritating about this duplication, for the two rôles had nothing whatever to do with each other, and in any case were treated in a very hackneyed way. Of the three principals, Donald Macleary (Jabez) had the worst time, for his rôle was almost lacking in any distinct characterisation.

By far the strongest impression to emerge from *Jabez and the Devil* was one of muddle and improvisation. It looked as if Rodriguez at no time had formulated clearly in his mind what he was setting out to

THE complete dearth of "pure" ballet at this year's Edinburgh International Festival was only partly compensated for by the Festival Society's presentation, at the Empire Theatre, of an entertainment given the wrapping title of *Triple Bill*.

In this the talents of the Western Theatre Ballet, the Scottish National Orchestra under Alexander Gibson and Kenneth Alwyn, and a group of well-known singers were combined.

The three "ballets" presented all had in common the feature of using sung and spoken narrative and commentary as accompaniment to the dancing. Milhaud's *Salade*, first created by Massine in Paris in 1924, was given new choreography by Peter Darrell. My own predilections led me to give only secondary concentration to the commentary provided by the singers (on-stage) and to concentrate on the dancing, which succeeded to a surprising extent on its own merits. Surprising, because the piece has one of those *Commedia dell'Arte* plots which is impossible to follow without recourse to programme notes—in this case (so far as narrative, at any rate, was concerned) not supplied. It would be pointless for me to attempt to reproduce the plot here—readers, if sufficiently interested, can brush up in Beaumont.

The dancing of Brenda Last as Rosetta, Hazel Merry as Isabelle and Laverne Meyer as Pulcinella was particularly effective. The best solo (a military character dance) was reserved for Victor Maynard who, as Captain Cartuccio, made his entry late in the piece but grabbed his considerable opportunities with both hands.

Alfred Rodrigues was responsible for the new version of Stravinsky's *Renard*, first presented by Diaghilev at the Paris Opéra in 1922 with choreography by Nijinska. Dennis Griffith took the rôle of the Cock and Suzanne Musitz that of the Fox. The latter received a deserved ovation. Her danced impression of the sly and slinky qualities of the animal was quite remarkable. Arthur Boyd's design deserves praise, supplying as it did a small and compact playing area backed by a colourful square, the whole silhouetted against a black backcloth.

Here again, the sung commentary to the action (in French) could safely be left to look after itself. This was easily the most balletic of the three offerings.

The Seven Deadly Sins is, of course, Brecht-Weill music-drama on the *Dreigroschenoper* pattern and cannot properly be called ballet at all. This is shown by the fact that the "singing Anna" (in this case that very accomplished performer in the jazz idiom, Miss Cleo Laine, the project

having been deserted by Weill's widow, Lotte Lenya, who was originally to have taken the part) is the star of the piece, while the "dancing Anna" is secondary and illustrative. However, Anya Linden could in no way be faulted for her use of a very considerable technical grasp to give visual expression to the story being told by the singer. The trouble in this type of piece is that the scenes are so short and business-packed that the dancer cannot settle down to achieve any stretches of lyricism. Kenneth Macmillan produced, and, as choreographer, added his version to those of Balanchine (1933) and Lander (1936).

When I asked Elizabeth West, director of the Western Ballet Theatre, if she thought there was any future for this kind of amalgam of the song-speech-dance forms, she replied that she thought not, pointing out (correctly, as I then realised) that these pieces were rather "old hat" and that the present, very successful, trend in this direction is represented by the "balletic" musical comedy, beginning with *Oklahoma* and carried forward more recently in such productions as *West Side Story*.

She said that none of the *Triple Bill* presentations would be incorporated in the company's regular repertoire (they don't normally have the forces available to mount them, anyway), but that it was possible they might be asked to co-operate in further productions at other festivals—granted, of course, the permission of the Edinburgh Festival Society.

I asked here, also, if the company had found any difficulty in performing on the Empire stage, with its much-maligned ramp and she said not, although she could understand a larger ballet company experiencing difficulty in this regard. Our talk took place before I had seen the performance. When I did see it I realised that the difficulty did not arise in the case of *Renard*, since the ingenious Mr. Boyd, in designing his compact playing area afore-mentioned, had also supplied a platform to correct the ramp.

One hopes that a change of heart will have taken place in time for the next Festival in Edinburgh, and that there will once again be a full representation at the highest standard for ballet, which is the most truly international of all art forms.

VERONICA Bruce tells me that the idea behind her Cygnet Ballet Summer School and experimental theatre in Glenelg, Morayshire is to give children who wish to take up ballet as a profession when they leave school a chance to get proper intensive training during their holidays.

It is impossible during term time, she says, for them to get in more than 2 or at most 3 lessons per week; this is not enough, once they get into their teens, if they are to be up to professional standard and so able to become performers when they leave school. The function of the theatre attached to the school is to give pupils the necessary stage experience and the opportunity to get used to public performance.

The programme presented at the theatre during this year's summer school had the aim of showing the different types of dancing the pupils had been working at during the course.

ROYAL BALLET—Continued

do, and there was no sign of any overall attempt (by him or anyone else) to co-ordinate the elements of story, choreography, design and music.

Such co-ordination was very clearly apparent in *La Fille Mal Gardée*, which opened the season so triumphantly. This is characteristic of the Royal Ballet, which tends to tackle something belonging firmly to a past era much more effectively than something of today. The company is in fact very strong, with its solid base in the favourite classics and its great dancers; but its weakness in tackling ballets of today is likely to become increasingly significant as the serial numbers of performances of the classics mount up. F.H.

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the dancing world

an international feature
reporting world news in reviews
and pictures

OUR CRITICS :

London ...	Fernau Hall
Paris ...	Ferdinand Reyna
New York ...	Hope Sheridan
Moscow ...	Nina Karasyova
Amsterdam ...	Ine Rietstap
Venice ...	Robert Paterson
Auckland ...	Keith Woods
Tokyo ...	C. A. Eland
San Francisco ...	Jack Anderson
Brisbane ...	Paul Moulds
Cape Town ...	Marina Grut
Monte Carlo ...	J. R. Farrington
Munich ...	Ingeborg Zürner
Johannesburg ...	Mary Kenwood
Belgrade ...	Milica Zajcev-Daric
Hamburg ...	Robin Hamilton-Webb
Chicago ...	Ann Barzel
Cairo ...	Eric de Nemes
Algiers ...	Dr. Wilfried Hofmann



Left to right : At a reception after the première
Joachim Canisius, Nicole Nogaret, Milorad Miskovitch, Ana Roje,
Lady Gascoigne and His Excellency the Governor, Major Gen. Sir
Julian Gascoigne, Janine Monin, Irene Lidova, Catherine Verneuil,
and Claudine Jacquelin.

BERMUDA

THE Bermuda ballet season opened in September at the City Hall Theatre with Ballet Miskovitch de Paris as guest company for two weeks. Mme. Ana Roje who organises the Festival of Ballet each year is Director of the Bermuda Ballet Group. She is also Artistic Consultant to the Bermuda Musical and Dramatic Society who combined with the Bermuda Broadcasting Company to promote the event.

The visiting Company consisted of eight stars, Janine Monin, Claudine Jacquelin, Ramon Sole, Nicole Nogaret, Catherine Verneuil, Larry Haider, Joachim Canisius and Milorad Miskovitch, and their repertoire : *The Red Curtain* (Taras), *The Ladder* (Dick Sanders), *Señor de Mañara* (Jack Carter), *Suite Lyrique* (Vassili Sulich), *Afternoon of a Faun*, *Looking for a Partner* (George Reich) and *Prometheus* (Béjart).

The opening number of both programmes—*The Invitation to the Waltz* with book and choreography by Ana Roje to music by von Weber—was danced by local pupils of the choreographer, with Patricia Gray in the leading role. The young dancers also appeared as nymphs in *The Afternoon of a Faun*.

The two programmes were received with great enthusiasm by the public, and had an excellent press.

The Miskovitch Company flew in to Bermuda from Spain where they had enjoyed a highly successful season touring and taking part in Festivals. The Company's Artistic Director, Irene Lidova.

RIO

FIRST INTERNATIONAL BALLET COMPETITION

THIS took place at the end of August. The venture had been encouraged by the success of the first international piano competition in Rio four years ago, and it was no coincidence that the President of the Ballet Competition organisation, Maria Augusta de Oliva Morgenroth had also been the leading spirit behind the arrangements that led to the 1957 piano contest. Mrs. Morgenroth's chief assistant, Vice President Ecléia Ribeiro, took charge of local fixtures and welcomed the candidates—27 in all—to Rio. The Commonwealth was unfortunately slenderly represented. In fact, only Lilian Jarvis of Canada arrived, but did not score. Britain's candidate Rosemarie Cockayne and South Africa's Avril Bergengren, although registered, failed to turn up. Among the jury sat Mme. Solange Schwartz of the Paris Opéra and Conservatoire, Bengt Hager, President of the Swedish Dance Association, Bohuslava Kazda of the Buenos Aires Teatro Colón, and Antonio Accioly Netto, art critic of the Rio de Janeiro 700,000 circulation magazine "O Cruzeiro", joint sponsor of the contest together with Air France. It had been hoped that Anton Dolin, last in Rio with the London's Festival Ballet in 1959, would complete the jury but as it turned out he was prevented from coming and the jury had to make do as best they could, which they did by studiously adding point to point to every contestant right up to

Continued in next column

ALGIERS

THE ballet season of the Algiers Opera began with a Gala on October 14 with the première of a ballet blanc by the ballet-mistress and choreographer Mona Gaillard. Principal dancers are Regis Vinci, premier danseur-étoile, and the 16 year old Agnes Garilo, just promoted to première danseuse-étoile and youngest dancer in France holding this rank. Other principal dancers are Jean Zierat, Andree Riera, Jocelyne Fournier and Anne-Marie Azzopardi. It has been announced that Marjorie Tallchief, Claude Bessy, Georges Skibine and Attilio Labis will give guest performances during the season. All performances are scheduled "curfew permitting" . . .

WILFRIED HOFMANN

RIO DE JANEIRO—Continued

each final elevation or fouetté. Thus it happened that Czechoslovakia's Martha Drottnerova, whose II act of *Swan Lake* in the finals did not carry any conviction into the hearts of her beholders, nevertheless secured the first prize of 1,000 dollars and a Brazilian tour of 10 recitals. Second prize of 500 dollars fell to Eleonora Oliosi of Rio's Municipal Theatre, with her final contribution as Coppelius Act II. Alicja Boniuszko, Poland, 24 (Drottnerova and Oliosi are 20 and 22 respectively), came third. Great success with the audience was reaped also by Erika Złocha, 22, of the Vienna State Opera (although the jury put her only fifth), on the strength of her *Giselle*.

ALBERT D. HINRICHSSEN



BALLET IN STOCKHOLM

Gerd Andersson and Verner Klavsén in *DARK ELEGIES*

Photo by Enar Merkel Rydberg

STOCKHOLM

ON September 6th the Royal Swedish Ballet gave their first performance of Antony Tudor's *Dark Elegies*, to the music of Gustav Mahler, decor by Roland Svensson. The ballet was enthusiastically received by the public and had a good press. Solo roles were danced by Loulou Portefaix, Gerd Andersson, Verner Klavsen, Nils Winqvist, Kari Sylwan and Conny Borg, the singer was Erik Saedén, and the orchestra conducted by Lars af Malmberg. Afterwards choreographer Antony Tudor expressed himself well pleased with the quality and atmosphere (so important in this ballet) created by the dancers. Tudor also said that he hoped to be able to return for a longer period next season.

Miss Mary Skeaping, Ballet Mistress of the Royal Swedish Ballet has been honoured by the King of Sweden with the Vasa Order First Class. (This is equivalent in merit to our English Dame.)

Cullberg ballet

wins first prize for TV production

A SWEDISH television production, the ballet *The Evil Queen* by choreographer Birgit Cullberg, with music by composer Dag Wirén, was awarded first prize in the class for dramatic works in the Prix Italia festival in Pisa recently.

Prix Italia is distributed annually for outstanding radio and TV productions.

The ballet is based on the Snow-white story and had its Swedish première in TV on September 22. The main parts are danced by Mariane Orlando, the Queen, and Gerd Andersson, Snow-white.



Mary Skeaping
wearing the Vasa Order
Photo Enar Merkel Rydberg



Antony Tudor has also been in Oslo and is seen here at rehearsal with members of the Norwegian Ballet. The photograph was taken by one of the Company's male soloists, Indris Lipkovskis.

OSLO

AS REPORTED last month, Norwegian Ballet commenced their season at the Opera House Oslo on the 14th September. The programme for the first evening opened with Tudor's *Soirée Musicale*, *Lilac Garden* and *Judgment of Paris* with Henny Murer, Rolf Daleng, Mette Møller, and Egil Asman in the principal rôles. The final item on the programme was *Bizetsymfonien* with choreography by local teacher Rita Tori, danced by Donald Barclay, Henny Murer, Indris Lipkovskis and Mette Møller. The Company at present consists of ten soloists (six girls, four boys) and a corps de ballet with seven girls and three boys, one English, one Belgian trained at the Royal Ballet School, and one Danish from the Royal Danish School.

Joan Harris, recently appointed Director of the Company, is seen here rehearsing Henny Murer and Egil Asman.

Photo by Indris Lipkovskis





Ludmila Tcherina in Gala, decor by Dalí

Trudy Goth reporting from

VENICE

FOR months beforehand rose-coloured invitations with a Dalí costume sketch on it had been sent out to a choice audience and 150 foreign critics representing the music-theatre or dance page of every conceivable paper from the London and NY *Times* to the *Figaro* and *Corriere della Sera*. Rarely had the Venice Theatre seen such an international and glamorous public—never on a night the Film Festival on the Lido was going full blast. The latest top couturier creations with minks and jewels to match as well as white, black and midnight blue dinner suits had accepted the invitation to a “musical-choreographic-pictorial spectacle”. The theatre was decked out in yellow tearoses and conductor Dorati with his 17 musicians attired in full 18th century costumes, wigs, white silk hose and escarpins. To Scarlatti’s music a comic opera, staged by Béjart and designed by Dalí, the first half of the programme went

its way—only slightly interrupted by Dalí’s five newest paintings which dropped from the rafters during the orchestral interludes, complete with limp watches showing bowels, legion of crutches and pianos on giraffe-like legs—and some other “dali-esque” gags.

The second half of the programme, consisted of a ballet called *Gala*—the Greek word for milk, in this case symbolizing the nourisher of mankind. Along with Dalí (scenery and costumes as well as props) Béjart (choreography Scarlatti (music, not genuine but composed by Italian musicologist Gonfalonieri “à la manière de”) and ballerina Tcherina assisted by partners Banovitch, Cassado and Dobrievitch—also the house of Guerlain had collaborated in creating some white, foamy liquid mixed with carbon dioxide which poured from everywhere at the climatic moment when Tcherina appeared wearing two enormous flesh coloured breasts over a black leotard

which seemed so tight as to make her appear nude. There were also seven barrels filled with Guerlain creation in which the dancers plunged steel frames and out came geometric soapbubbles—a rather pretty effect. The theme of the ballet—as can be guessed, was the desire of the female, Lilith triumphing over men—creatures without will or reason but sex. It all started with figures in wheelchairs and crutches but after discarding those the three male dancers launched in the most erotic dancing the Venice stage had ever seen. Over it all floated—inexplicably but symbolically enough—a beef carcass! If the audience was spared any embarrassment throughout all this complex item—it was due to the incredible performance of the dancers whose intensity and fanaticism of creation through movement reached such heights as to simply fascinate and spellbind an audience.

Continued foot of column page 17

Continued from page 10

The company was assisted financially by the government, and, bringing together about 50 performers, the directors worked for many months preparing their show, which opened in the Théâtre des Champs Elysées. The costumes are very pretty, and the dances are well executed, but unfortunately French folk-dances do not offer enough variety for such a show. In fact they quickly become monotonous.

Janine Charrat expects to have reconstituted her company by the end of the year with 14 soloists, including Milenko Banovich, Yvonne Meyer, and Yvan Dragadze; she will take the company on a three-month tour of the United States and Canada.

Janine Charrat has prepared two new ballets: *Champagne Party*, inspired by the music of Johann and Joseph Strauss, and *Zone Interdite* (Forbidden Territory) a modern ballet about Teddy Boys, with story by Milenko Banovich and music by Kresimir Sipuch. Revivals of *Concerto de Grieg*, Lifar's *Suite en Blanc* and the Charrat ballet *Le Massacre des Amazones* will complete the programme.

The International Ballet of the Marquis de Cuevas has done a tour in Israel, Italy, Germany and the Scandinavian countries. The Cuevas company plans for the new season a large-scale ballet lasting a whole evening: *Les Mille et Une Nuits* (The Thousand and One Nights). There will be a variety of composers and choreographers, but these have not yet been chosen. Raymond Larrain, director of the company, will design the scenery and costumes.

During the presentation of the Soviet Exhibition in Paris two folk-dance groups appeared in the Palais des Sports; one came from Archangel, near the polar region, and the other from Daghestan, the mountainous country in the North Caucasus.

There are marked differences between the two groups. The former are blonde, tall, and have very white skins; the latter are dark and have much more nervous movements. The Caucasians dance on pointe in their boots, and perform acrobatic feats, but all this is familiar and the interest of the public in this sort of thing is beginning to fall off. F. REYNA

VENICE—Continued from page 16

Tcherina has never as yet had a choreographer who has created movement so perfectly suited to her temperament and brilliant technique. The three men Banovich, Cassado and Dobrievitch had the animal-like quality which seems to have become a trade mark of Béjart's company and their mastery of any technique, classic, modern or acrobatic seemed inexhaustible.

It remains to be seen if once this company goes on tour as intended—the general public will react the same way as the lime-light loving, easily bored, luxury tourist crowd.

At the end of this memorable evening, leaving the floodlit theatre, crossing small bridges over canals where the moon played with its reflection in the water, on to St. Mark's square which Napoleon once called "the most beautiful salon of Europe" it became evident that true scenery and theatre remains always the city of Venice—and Dali could not improve on it in spite of his knowledge of effects . . .

TRUDY GOTH

SAN FRANCISCO

by JACK ANDERSON

AFTER an absence of several years, the New York City Ballet visited San Francisco, arousing both justifiable enthusiasm and justifiably severe criticism. In four performances only two different programmes were offered and all the ballets, save two, were bravura pieces.

Balanchine is a master of bravura, but it is not the only style in which he works, nor are his best ballets in this style. In the San Francisco season *Pas de Dix* and *Western Symphony* were the most attractive bravura pieces, while *Variations* from 'Don Sebastian' was overlong and *Stars and Stripes* heavy handed in its satire.

Revealing what a splendid choreographer Balanchine can be were *La Sonnambula*, effective despite its awkward plotting, and *Liebeslieder Walzer*, surely a masterpiece, an exquisite ballet capturing the essence of waltzes, Brahms and romanticism.

Apart from some opening night unsteadiness the corps de ballet was in good shape and there was impressive solo dancing by Violette Verdy, Allegra Kent, Diana Adams, Jillana, Nicholas Magallanes, Arthur Mitchell, and Edward Villella. Yet, despite such virtues, the New York City Ballet earned itself the dubious distinction of being the third major company in the past year to present a San Francisco season marked by poor programming.

Encouraged by the success of last summer's Ballet 1960, its directors organized Ballet '61 which played a six-weekend season with a large repertoire of premières and works from last year. As before, the directors and most of the personnel were San Francisco Ballet members.

Best new work was Lew Christensen's *Shadows* (Hindemith), utilizing both lighting effects and contrasting groups of dancers to suggest the interplay of figures and their shadows. Beyond this the ballet explored forces of attraction and repulsion in love and suggested that Christensen knows the fairy tales in which loss of one's shadow symbolizes loss of one's soul.

From younger choreographers came the pert *Ebony Concerto* (Michael Smuin-Stravinsky) and the lyric *Elysium* (Kent Stowell-Bizet). Dramatic ballets fared less well. *Eva* (Jeanne Herst-Jerome Rosen), concerning Eva Peron, and *The Crucible* (Kent Stowell-Morton Gould), based on the Salem witch trials, had interesting themes, but developed them superficially.

Sally Bailey and Jocelyn Vollmar danced well in their assignments, while Fiona Feuerstner displayed great potential as a dance-actress. In *Finis Jhung* the company has a promising classical danseur. The only dancer seriously miscast was Robert Gladstein, who at present lacks the necessary maturity and stage presence for complex dramatic roles.

Again, these young people are to be congratulated for both laudable effort and laudable achievement. It is to be hoped that their best works can be presented again, either at the San Francisco Ballet itself, or next year at Ballet '62.

The full San Francisco Ballet presented *Danza Brillante*, *Swan Lake*, and *Con Amore* outdoors in one of the city parks. At this time, Gerhard Samuel made his debut as conductor, replacing Ottavio da Rosa.

Other recent events included modern

dance by the Welland Lathrop Company, African dance by the Ruth Beckford Company, and a programme of Greek folk dance directed by Athan Karras.

A short time ago Ann Halprin telephoned me to say that her modern dance company was preparing a new production. But she was uncertain whether to call it dance or theatre.

Seeing *The Four Legged Stool*, that new production, made it clear why Miss Halprin was uncertain. For it attempted to combine several art forms into a total aesthetic experience, with words and choreography by Miss Halprin, setting by Jo Landor, lighting by Patric Hickey, and music and sound effects by Terry Riley.

The four-legged stool of the title, used as an important stage prop, was a very commonplace stool. And if Miss Halprin's plotless piece was "about" anything, it was about responses to commonplace objects. There was the playing of an ordinary radio. There was Miss Halprin cluttering the stage with bottles (suggesting the clutter of Ionesco's play, *The New Tenant*), while another dancer writhed in a corner, then fought with Miss Halprin over a bottle, all the while speaking lines reminiscent of infidelity scenes in cheap romantic novels. Characters cowered while commands were shouted at them from above. A seduction took place to bar-room piano music.

Although abjuring literal representation, these happenings often had sardonic or grim implications about the nature of our commonplace world. Yet these were balanced with such contrasting images as clasped hands seen through a doorway and Miss Halprin carried across the stage with romantic flourish to the accompaniment of a sweetly sentimental merry-go-round tune.

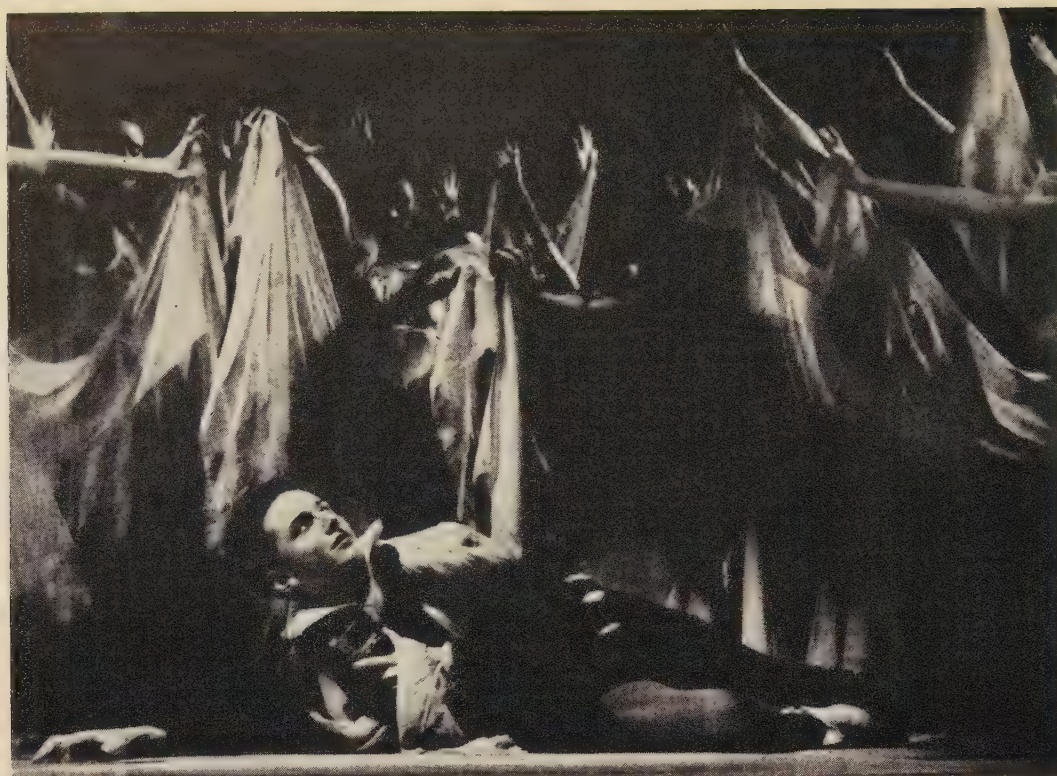
The conclusion was audacious. The performers took their curtain calls. Yet the empty stage remained lighted. Feathers slowly dropped down upon it. A door was opened. The wind from the street blew through the theatre. Miss Halprin, beginning with the ordinary, ended with the ordinary, but treated it in extraordinary ways.

Yet *The Four Legged Stool*, as a whole, was less interesting than some of Miss Halprin's previous compositions. It is hard to sustain a plotless work for an entire evening. Furthermore, theatre of any kind is a medium for action. There was little action in Miss Halprin's work, most of it performed very slowly.

I admire Miss Halprin's imagination and the often phenomenal muscular control of her dancers, but *The Four Legged Stool*, for all its fascinating relationships between people and things, seemed to me a work of too little substance lasting too long.

The Bayanihan Philippine Dancers proved to be a superb company of accomplished performers who immediately endeared themselves to the audience. Because the Philippine Islands possess an unusually rich folk tradition, the Bayanihan is customary with such folk ensembles.

The San Francisco Ballet is fulfilling its usual autumn engagement as opera-ballet for the San Francisco Opera, dancing in several operas, including the world première of Norman Dello Joio's *Blood Moon*.



as the young nobleman Junker Ove
in Bournonville's *A Folk Tale*

MEN IN BALLET SERIES

KJELD NOACK

of the Royal Danish Ballet

KJELD NOACK represents the seventh generation of his family to have worked in the service of the Theatre Royal, Copenhagen. "There have been singers, orchestral players, prompters but as far as I know I am only the second dancer we have produced—the first being a partner of the famous Hans Beck."

It was little wonder that with this sort of tradition Kjeld followed the family pattern and became a member of the Theatre's school at the age of eight. He began dance classes at seven.

Appropriately enough one of his first major appearances was in a production based on the fairy tale of another famous ex-pupil of the Theatre, Hans Anderson's "The Shepherd and the Chimney Sweep". He held this role for four years in succession, something of a record and additionally starred in another fairy story featuring the youthful members of the company, entitled *Elf Hill*.

During his early years with the company as an adult dancer, Noack studied under Harald Lander, then official Copenhagen ballet master and like most Danes concentrated on imbibing the Bournonville tradition. However one of his first major roles was in Massine's *Symphonie Fantastique*, a work which is of course created in quite a different style. Asked if he found this switch a strange one, he replied immediately that the Bournonville school is first-class preparation for any type of dancing and therefore makes easier the tackling of any subsequent work. He speaks however of enjoying immensely the calm quality of the work and

the extension of approach both mental and physical it demanded of the young dancer.

This appeal of abstract works remains strongly with Noack today for he names as his own favourite work Balanchine's *Serenade*. "Although my own work in this is mainly confined to partnering—I particularly enjoy the fact that in 'mood' works of this type the emotions and expressions of the dancers must be channelled to the audience purely through the media of the dance itself. This is the kind of challenge that any dancer enjoys."

To be devoted so sincerely to the severe classical approach—and yet himself be developed primarily as a character dancer is part of the paradox that is Kjeld Noack. Like most individuals born and bred to the theatre he can exhibit a disconcerting volte face of conversational level, one moment jauntily flippant about his career and the next speaking earnestly.

For example he described one of the worst moments he has spent in the theatre—the first evening of his tour of Iceland with Margrethe Schanne. While Iceland today is a highly civilized community, "and a delightful island to visit" says Kjeld, at that time their recital tour was something of a ballet pioneering venture. "We were performing excerpts from the white act of *Giselle*" he recalls. "Variation one—complete silence—I wonder if my technique is failing—variation two again not a flicker of applause—and so on throughout the act. I tell you at the end when I was

by SONIA ROBERTS

taking those falls as Albrecht I never wished more heartily that I was going to drop down in a dead faint, or that a trap door would open and swallow us both—for we were convinced that something ghastly must have happened that we knew nothing about. And then we took our curtain call—and received one of the biggest and best ovations of our lives. Members of the audience told us afterwards that they were so spellbound with the beauty of the performance that they would not have dared to spoil the atmosphere by clapping. But an even bigger compliment to our work I suppose is the fact that the capital now has its own small ballet group working in conjunction with the opera performances and occasionally giving independent ballet shows.”

The recent partnership with Margrethe Schanne at the Coventry Festival was of holiday duration, for as both dancers were eager to point out, being a member of the Royal Danish Ballet is a career for life. Leave of absence can consist only of two full years, and it is of course principally as a member of the company that the ballet world knows Kjeld Noack.

His direction into demi-character roles came mainly through his success in mime, a qualification which is given a much stronger emphasis in the Danish Ballet than in British companies. On his success in examinations as a student in this sphere and the recommendation of Harald Lander he began to take up character roles at a comparatively early stage in his career, and it was in *Graduation Ball* and the Bournonville ballet *A Folk Tale* that he appeared with the Royal Danish Ballet at Covent Garden in 1953.

Less widely known perhaps is the fact that Kjeld Noack was with the French Ballet des Champs Elysées for six months and made his first London appearance—at the Winter Garden Theatre with this group. During the French period of his career Noack's

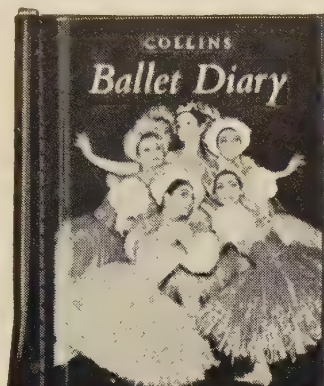
Continued on next page, column 2

Kjeld Noack with Ruth Anderson in *Serenade*



ROLES DANCED

	Ballet	Choreographer	Rôle Danced
1948	The widow in the mirror	B. Ralov	The white Pas de deux
	Etude	H. Lander	
	Symphonie Fantastique	L. Massine	Shepherd (3rd movement)
	Drift	N. B. Larsen	The Sheik
	Napoli	Bournonville	Ballabile, Pas de six
1951	Et Folkesagn (A Folk tale)	Bournonville	Junker Ove
	Coppelia		Pas de deux, Czardas
1952	Graduation Ball		Pas de deux classique
	Kurtisanen	D. Lichine	The Prince
	Symphony in C	B. Ralov	1st and 4th movement
	The Whims of Cupid and the Balletmaster	Balanchine	Greek dance
1955	Romeo and Juliet	V. Galeotti	Paris
	Concerto Barocco	F. Ashton	
	Night shadow	Balanchine	The Baron
1956	La Sylphide	Balanchine	Gurn
	Serenade	Bournonville	4th movement
1957	The Sleeping Beauty	Balanchine	Chevalier, Prince
	Fever	M. Petipa (N. de Valois)	Death
	Opus 13	F. Schaufuss	
	La Jeunesse	F. Schaufuss	Dandy
	Moonreindeer	B. Bartholin	Antti the Lap
1959	Giselle	B. Cullberg	Wilfred, Hilarion
	Medea	A. Rodriguez	King Kreon
1960	Blood Wedding	K. Ralov	The Beggar and Death
	La Dame aux Camelias	R. Petit	The Duke
	Carmen	N. B. Larsen	The Toreador
1961	Peter and the Wolf	R. Petit	
	Cyrano de Bergerac	F. Ashton	Tybalt
	Romeo and Juliet		
	<i>On tours</i>		
	Le Spectre de la rose		Albrecht
	Les Sylphides		James
	Giselle		
	La Sylphide		



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KJELD NOACK—Continued from page 19

teachers included Goncharov, Volkova, Boris Kniaeff, and Preobrajenska.

When *Aurora's Wedding* was being mounted for the Royal Danish ballet, as all the company members, Noack studied under Egorova.

The second major break with the company came when Noack obtained leave to appear with Marquis de Cuevas ballet. From dancing a wide range of classical roles, on his recall to Copenhagen he took over the role of Madge (the witch) in *La Sylphide* and must be one of the few dancers who has combined the duo of hero and villainess in this well loved ballet.

One of his most recent creations was the role of Tybalt in Ashton's *Romeo and Juliet*. It was during a gala performance of this work in the presence of the Danish Royal Family 1958 that Noack had the misfortune to snap an Achilles tendon—on stage.

This kept him away temporarily from the Royal Theatre but not of course from dancing. During this immobile period he developed another facet of his talents, that of a choreographer, and today has wide renown as a dance arranger for music-hall performances.

Asked if he found working in a different theatrical media set problems of approach compared to classical ballet, Noack replied that in his opinion without a sound core of classical training to draw on for inspiration and basic technique there could be no dancing at all. It was merely a case of working outward in a different direction from this central pivot, and modifying to suit the particular mood of the occasion.

For this reason he believes very strongly that all repertoires should hold a balanced proportion of old and new works—and that any company which denudes itself of all classics is doomed to failure.

The United States audiences had, he felt, a particular regard for companies with a classical tradition, such as the Royal Danish, because their own national companies were almost exclusively devoted to the presentation of contemporary works. For warmth however he felt that English audiences were second to none.

Finally we asked if with his long family tradition of theatrical employment he had any special superstitions. "I don't like whistling on the stage", said Noack, "but this is not a matter of luck but of principle. I also have an objection to people who wear their overcoats or bring food in paper bags on to the stage. I quite realise that you cannot get people to behave on stage as they would in church, but in my opinion the theatre is a sort of temple—and the stage itself its high altar. Unless the actor himself respects the stage—the public will never respect the actor."

Men in Ballet series still available

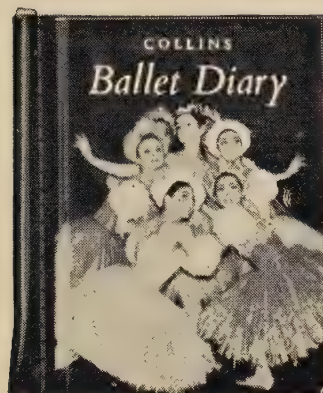
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What's

NEW

a shopping guide for balletomanes



BIRTHDAY CARDS

Ballet birthday cards are not all that rare, but a new one we have just seen in the Chimes range of slim format greetings has a charm all its own. Instead of the commonplace naturalistic portrait of a famous star it is a soft pink and blue semi-abstract montage drawing of all the things which help to make an evening of ballet so exciting: the swag of velvet curtain, the edge of the box, opera glasses, and of course a ballerina taking her final bow. With matching envelope from your local stationer price 1s.

Birthday cards get bigger and better every year, but the most extravagant we have yet encountered come from the LL range programme contained far more variety than by Royle Publications Ltd. (ask to see Nos. 11 and 7) and measure $9\frac{1}{2}$ in. $\times$ 12 in. Trimmed with an elegant yellow silk tasselled cord and with blank centres, they can be used for either birthday, Christmas or just general congratulations greetings. They would of course make ideal menu mementos at a party given in honour of a famous dancer. The full colour illustrations are on number LL 11 a reproduction of a Doris Zinkeison ballerina painting and on No. LL 7 the Vernon Ward painting of the *Pas de Quatre*. The cards come individually boxed and cost 6s. 3d. each.

The Vernon Ward painting is also used for a ballet birthday card No. C284 retailing at 1s. 6d. Svetlana Beriosova is the subject of a similarly sized birthday card (No. L630) selling at 1s. 4d. and her full colour portrait in her *Sleeping Beauty* costume is also obtainable as a Christmas greeting.

The Royle range of greetings cards also contains an arrestingly different ballet picture, taken from above by Evgeni Umnov of the Bolshoi Ballet in *Swan Lake*. It shows very clearly the lovely floor pattern of the sequence where the swans bow before their queen, and is in full natural colour. This card is obtainable as a 7 in. $\times$ 5 in. birthday or Christmas card or alternatively there is a small version which sells at 6d., and which is sized $5\frac{1}{2}$ in. $\times$ 4 in. All the cards have matching envelopes.

DIARY

Do you keep a diary? You can now begin to scribble starting times of performances and whom you will be meeting at the theatre on a particular day, for our special needs have this year been recognized by Wm. Collins & Sons Ltd. They now publish a special Ballet Diary which in addition to normal diary space contains sixty four pages of useful information on the dance compiled by Mary Clarke. This diary is available in four colour laminated bindings, which carry a colour photo of famous dancers and which can be sponged clean, at 4s. 6d. and 5s. 3d. with a pencil built in. The diary also comes in a bamboo grain binding at 6s. 3d. and in real leather at 8s. 6d.

BALLERINA GLOVES

The number of works in which danseuses wear gloves—can, if you will pardon the pun, be counted on the fingers of one hand. However this fact has not deterred the house of Dents from choosing the name Ballerina for one of their 1962 spring range of styles. Sweet and smart in easy care suede finish Bri-Nylon Simplex, the glove has an elasticised ruched decoration and will retail at 11s. 9d. per pair.

READING LAMP

Waring and Gillow of Oxford Street currently have in their china department a most attractive porcelain table lamp standard showing a blue tutu clad ballerina taking her bow. The dancer's complexion is most delicately rendered by Royal Belvedere of Vienna. She has gold crown and shoes to match, and costs £7 3s. 6d. The store suggests a frilly pink fabric shade as a means of finishing off the ornament and this costs £4 12s. 6d.

PICTURE REPRODUCTIONS

The Louvre Galleries are specialists in the sale of Fiehl Reproductions. This copying process claims to accurately reproduce not only the colour and line of an old master but even the texture of the brush strokes. Not everyone who loves his wonderful understanding of the swirling movements of the dancer at work, or her serenity in repose, can afford an honest to goodness Degas but their budget would not burst at the seams with buying a Fiehl reproduction. Prices for unframed art works vary according to size from £2 13s. to £12 17s., framed paintings naturally come a little dearer, the most luxurious type being a velvet and gilt frame at 25 gns. and the startling price being $4\frac{1}{2}$ gns. for a plainish gilt or contemporary frame sized $8\frac{1}{2}$ $\times$ $10\frac{1}{2}$ Degas reproductions include 25 $\times$ 20 "Stage Rehearsal", 19 $\frac{1}{2}$ $\times$ 28 "Dancer on Stage", and in the standard sizes the popular "The Class" and "Dancer Curtseying" are obtainable.

TIGHTS

If you are buying tights for the dancer of the family don't forget that it is the inside leg measurement that makes all the difference to the final fit of the garment, says Yvonne Gandolfi of the famous ballet wear showrooms. For the benefit of non-dancing readers she explained that the correct way to make this measurement is for the potential wearer to stand absolutely straight and drop the tape plumb line wise from groin to ankle bone centre. Another trade tip from Miss Gandolfi, who says experts never wash their tights, they simply freshen them after every wearing, instead of detergent in the water try a handful of Calgon water softener, which is obtainable in canisters and drums from all electricity showrooms.

SONIA ROBERTS

All prices quoted on this page are subject to slight variations.

and a recipe for our readers to try

PAVLOVA CAKE

The centrepiece of any dance-inspired party should of course be a Pavlova Cake. This dish invented by an Australian hostess as a tribute to the great ballerina is practically a national speciality of both Australia and New Zealand. It is a saffron sweet for calorie-counters because the lightness of the gateaux stems from egg whites and there is practically no starch content. To make yourself a Pavlova cake take: four egg whites, ten ounces of sugar, one teaspoonful malt vinegar, one level teaspoonful malt vinegar, one level teaspoonful cornflour, some canned or fresh fruit such as strawberries, peaches or apricots, half a pint of stiffly whipped cream. Set the oven at 250

degrees F (Regulo 1). Place a piece of buttered paper on a flat oven tray. Beat the egg whites for one minute. Gradually add the sugar, beating well all the time. Add the vinegar and cornflour. Continue beating until the mixture is stiff enough to stand alone in peaks. If you are lucky enough to have an electric beater this process takes only minutes.

Tip on to buttered paper in a perfect round about eight inches in diameter and pile up in the centre. Bake for 1 to $1\frac{1}{2}$ hours. Lift on to a flat serving dish. Cover with whipped cream and then with the fruit. If liked stir two teaspoonfuls of rum or liqueur into the cream after whipping.

"I REFUSED TO REMAIN COMPLACENT"

FOKINE.

MEMOIRS OF A BALLET MASTER

CONSTABLE £2. 2. 0.

ART is useless, thank God: and possibly ballet, most impermanent of the arts, is also the most useless. That is maybe why those who are devoted to it are so passionately devoted, and explains why ballet can arouse such violent feelings.

The great names of this most useless art can be counted, throughout the three centuries it has been in existence, on the fingers, and possibly the greatest of all, because—now—their theories are preserved for us in writing, are Noverre (1727-1810) and Michel Fokine 1880-1942). Certainly Fokine's memoirs make the most stimulating, controversial and inspiring book to be published about ballet since Noverre brought out his "Lettres sur la Danse et les Ballets" in 1760. This century and particularly the past fifteen years, has produced a tremendous output of photographic albums, pictorial "records", fan books, "biographies" of nonentities and amateur theorisings. The few important works include the textbooks of Cecchetti, Lifar and Vaganova: "Theatre Street" by Karsavina and Grigoriev's memoirs, both invaluable reference books: and one invigorating autobiography (Agnes de Mille's "Dance to the Piper"). To this short list can now be added a book which everyone concerned with, or in, ballet, must have to refer to constantly. The bulk of the book (to Page 218) deals with Fokine's early years and his experiences with the Diaghilev Ballet. After this consecutive narrative, gaps have had to be bridged by his son Vitale.

The Fokine who emerges from these pages is a giant, and there is hardly a page from which one cannot draw some conclusion which is even more topical than it was when the events described first took place. "Mother" says Fokine (page 3) "had a great deal to take care of and the idea of enrolling the youngest boy in the Imperial Ballet School appealed to her very much: for, once accepted, I would have lifelong security. I would begin my career with free education and full board, and would later become an artist of the Imperial Theatre, and at retirement age would begin to draw a pension for the rest of my life."

After description of the life at the school, the teaching staff, their philosophy and attitude to the "acrobatic" Italian school, Fokine tells us:

"Nowadays the slow tempo and the monotony of these lessons seem amazing to me. Actually, however, this patient, slow work trained my legs so that for the rest of my life I was preserved from the handicaps which a dancer encounters if he begins his studies late in life or proceeds too rapidly to the study of a more interesting phase of the dance without preparing a proper foundation for it." The dancing longevity of those trained in the Imperial and Soviet schools is living

proof of these remarks. Where are the Baby Ballerinas of yesteryear?

Fokine is particularly interesting about the choreographic methods of Ivanov, in whose ballet "The Magic Flute" he danced at the age of 11. The music was ordered, sixteen bars at a time, from Drigo. "Thus the ballet" says Fokine (page 31) "would be staged without even the slightest conception of it as a whole, or even of the separate numbers as part of a whole. It was plainly obvious that Ivanov did not even take the trouble to listen to the music which the composer brought in before beginning the staging of the dances... a most strange approach."

Fokine was a man of many interests; his supreme love was painting and he would spend every spare minute in the Hermitage and other museums (page 34) studying and copying masterpieces. He travelled passionately, almost without money, his paintbox his only luggage, consumed with the desire to see foreign countries and foreign art. On Page 60 he tells us that contact with Russian political refugees abroad brought him in touch with the ideas of Kropotkin and Bakunin and thereafter he "made attempts to make the ballet accessible to large masses... to lead the ballet away from the narrow circle of balletomanes and its situation as a court entertainment..." (incidentally, when in Berlin in later years, Fokine declined an invitation to receive congratulations personally from Hermann Goering with the curt words "I don't wish to meet that—").

Fokine was also the first ballet artist whom the Director of the Imperial Public Library, Vladimir Stasov, had ever seen, being at the time in his eighties, and the famous art critic spent hours showing Fokine the treasures of the museum. In addition to his studies in ballet and interest in painting, Fokine found time to study the violin, to play the balalaika, to orchestrate music, "even to conduct" (page 22): to write, publish and edit the school magazine: to produce an act of *Russlan and Ludmilla*—aged 9—and to instruct his fellow-pupils in the game of football.

Technically Fokine had few peers, and he never resented or became bored with the ceaseless physical labour involved. He tells us he was given *relevé sur la pointe* (in soft shoes) by Shiriaiev in *La Fille mal Gardée* (page 41). "Oh, how painful it was to rise on the toes in soft shoes—and several times, at that! But I suffered for the sake of art." He was the first male dancer to do two double turns in the air in succession without *relevé* between (page 38) and when asked to repeat the feat off-stage, fell flat on his back. He and a little group of colleagues would work alone, performing twelve pirouettes, "entrechat huit well, dix sloppily", etc. In the course of all this activity, he found

time to feel dismayed that there were "never any discussions relating to the art of ballet among the dancers" (page 45), and that ballet was regarded without respect by the majority of dancers and audience alike.

"But questions began to arise in my mind. 'Why? What for?' It was neither customary nor prudent to ask such questions of our teachers..." "But I refused to remain complacent."

About his colleagues Fokine is extremely interesting. Pavlova, he tells us, learned most of her technique from Gerdt, not Cecchetti: she "did not possess the special virtuosity which made Cecchetti and his method famous... in multiple pirouettes, done in front of a partner, it was necessary to assist her with a 'push' (Pp. 32 and 46). The picture of Christian Johansson in his eighties is a masterpiece of characterisation. "And how he taught! He was a living museum of choreographic art." (Page 42).

Fokine was given the leading role in Petipa's last work, *The Romance of the Rosebud*, in which he danced with Preobrajenska, which was unfortunately never performed. He tells us that "Petipa's talent was not in decline at all... his (choreography) was as elegant and rich as in his other ballets." After the production of his first ballet with artists of the Imperial Theatres, including Kyaksh, Marie Petipa, Karsavina, Fokina and Pavlova in 1906, he received a note from Petipa: "Cher Confrere: enchante de votre composition." "Never in my entire career as a ballet master" says Fokine "did any compliment for my work please me more than this note from the great ballet master."

Nijinsky appeared in Fokine's first ballet (*Acis and Galatea*, 1905) and Fokine's first exchange with him was:

"Good boy" I said. "What is your name?"

"Nijinsky" he answered.

Of his later work with Nijinsky, he tells us on page 132 "Who could so quickly and thoroughly understand what I tried to convey and explain about the dances? Who could catch each detail of the movement to interpret the style of the dance? He grasped quickly and exactly, and retained what he learned all the rest of his dancing career, never forgetting the slightest detail."

Fokine, at 21, was the youngest teacher ever to be appointed to the staff and among his smallest pupils were the young Lopokova and Spessivtseva. His last graduation class included Vladimirov and Gavrillov. He also taught Tchernichova, Piltz and Elizabeth Gerdt, and (page 70) developed *épaulement*, as taught him by the aged Johansson. At Covent Garden recently we have had practical example of this, the Petersburg *épaulement*, the most beautiful in the world: owing, Sergeyev

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Reproduced on this page are three of the striking photographs of Erik Bruhn taken from

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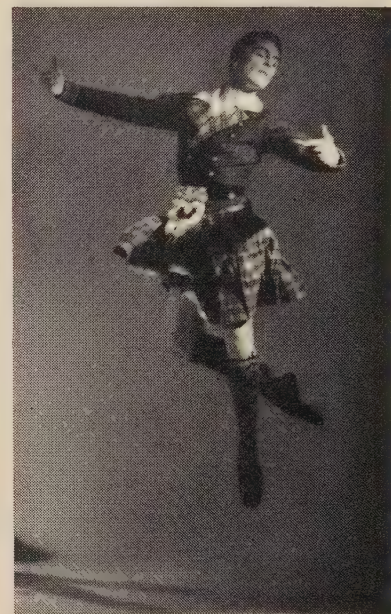
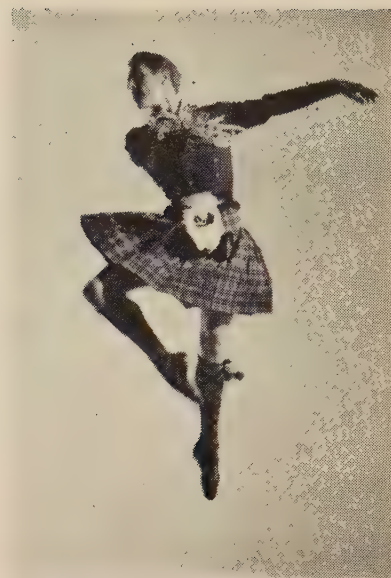
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tells us, to Vaganova—but possibly also to Fokine?

Fokine's views on the conventional tutu are well known, and indeed he and his ardent admirer Leonide Massine succeeded in removing these "short skirts looking like open umbrellas" from the Western ballet world for many years. His views are equally well known, though none the worse for repetition, on consistency in style throughout the creation of a ballet in all its parts; on the undesirability of allowing applause to break the continuity while some ballerina runs back on to the stage to "drop a cute curtsy": on conventional treatment of character and pantomime gestures of all kinds. His views on "fan" press writing (Page 32) should be read by all, as should his encounter with Gerdt and the beard (pages 97 and 98), while the contretemps with the music critics over Glazunov's orchestration of *Les Sylphides* (Page 100) alone would justify the book's publication. His remarks about the motives behind ballet production in his early days call for quotation.

"Everything was focused on the dancer himself—his dancing, his technique, his personal appearance—instead of on the dancer's transformation in the creation of a new type each time. All the artistic requisites, all artistic methods, were replaced by others—inartistic ones." (Page 51).

This links up with the following quotation from Page 48.

"It has been said that it is necessary to retain contact with the audience. But there are various forms of contact. When the spectator has tears in his eyes, when a chilly wave runs up and down his spine, or when he is flushed and hardly able to keep his seat due to the excitement produced on the stage—that is contact, the highest point of acknowledgment of the artist. And the artist feels it—through the dead silence, through the held breath—yet no one hinders him, no one intrudes on his interpretation. "There are other 'contacts'. When a ballerina with a familiar face and a still more familiar voice shouts a loud 'Bravo!' for a successful stunt, and the balcony follows his cue with a burst of thunderous applause, this also is a 'contact'—unhealthy and degrading to the artist and the art. Yet what sacrifices were not offered for the sake of such a 'contact'! The art was altered. Everything was directed towards one goal: immediate, personal and loud

recognition. The artist tried to please the public rather than serve his art. 'The public likes it' was the basic theory and practice of the ballet.

"All this disgusted me infinitely . . ." When it comes to the question of "improving" other's masterpieces—a common hobby today—Fokine is unpromising.

"In my subsequent work I had to hear a great many accusations that I was 'destroying' something. This was most unfair to me. I have never altered anyone else's ballets, and have always insisted that ballets composed by other choreographers must be presented in an inviolated form. Many times I have refused to 'perfect' or to 'modernize' old ballets of other ballet masters . . . My principle was to create, but not to destroy . . ."

This in spite of the fact that he tells us on Page 108.

"I expressed then my opinion—and it still holds—that most of the old ballets, which took up an entire evening, suffered from being drawn out, containing many empty spots and repetitions, and seemed always to have much that was unnecessary."

When Fokine begins to talk about his own works there are many morals to be drawn. At the première of *Cleopatra* there was an argument in progress in the wings, noticed by the choreographer, who was dancing the role of Amoun, on the stage. Fokine had laid down the rule that there was to be no acknowledgment of applause during the course of the ballet, and yet:

"The dancers were deciding whether or not to go back on stage to take a bow, and they were trying to convince Vera Fokine to join them . . . she pleaded with the corps de ballet not to . . . spoil the ballet . . . Then to my horror I saw that the bacchantes of ancient Greece had joined hands with the bearded fauns and were coming out to take a bow. I rapidly disengaged myself from Cleopatra's embraces and pounced like a tiger, running towards the wings to meet these dancers who were destroying the unity of the scene in defiance of my orders. I did not know, myself, what I was going to do. I did not have time to consider.

"After a few steps of my 'Egyptian' run, however, the applause ended very abruptly. A tomblike stillness followed. My Greeks, embarrassed, backed into the wings . . . From that moment on, there was no more bowing during the

action of my ballets."

One wonders what he would think today if he could see Bolshoi dancers—who from every movement on the stage seem to be acting in absolute understanding of his other principles—returning to "drop a cute curtsy" in the middle of *Les Sylphides*.

After a fine description of the original *Schéhérazade*, there is an entire chapter about *The Firebird*. After reading his description of the original conception of this, Fokine's fury at the alterations which the ballet suffered at the hands of Diaghilev is only to be expected. Fokine abhorred the classical tutu, which he describes frequently as "an opened umbrella", and (apart from "The Dying Swan" in which he "wanted to prove that a solo dance number could be expressive even with the most conventional costume"), he never used it: and when he observed the new decors and costumes, necessitating the complete rearrangement of much of the choreography, rendering it illogical, he almost explodes with anger, and particularly at "the stereotyped and dreary image of the ballerina" being substituted for "the Transparent Oriental pantaloon, absence of the ballet tutu, feathers, fantastic headgear, and long golden braids." Incidentally, Cyril Beaumont, who remembers the original production, drew down the wrath of Olympus on his head when this ballet was revived at Covent Garden for criticizing Karsavina's efforts in producing Fonteyn in the leading role as "a savage bird of prey". Doubtless Fokine would have upheld Beaumont, had he been alive at the time. His own words are:

"The Bird trembles frantically and quivers in his arms, begging to be released. The Tsarevitch does not let go. But the Firebird pleads and cries so pitifully that the kind and compassionate Ivan releases her."

No suggestion of a "bird of prey" here! The description of *Petrushka* (pages 183-192) is equally rewarding.

"There have been so many 'improvements' gradually introduced into the roles of *Petrushka* and the Moor that these two opposites have begun to resemble each other, and latterly have differed from each other mostly by external appearance and not by performance of the roles. "It was not my wish to give completely opposite *plastiques* to the two characters. The basic difference is simple: the Moor is all *en dehors* ('turned out');"

Continued on page 26

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RECORD GUIDE

CON AMORE

How grateful one is for another record of Sir Thomas Beecham's genius. If I harp on his greatness, I hope that I may be forgiven for enthusing over a conductor who, in the broadest sense, has not been surpassed in the last forty years or so—if ever! His sensitivity, delicacy and wit was out of this world but being human, which may be hard to believe, he did have moments when he was not up to his unique standard. Such a moment is, I think, his conducting of Mendelssohn's *A Midsummer Night's Dream Overture*, HMV. ASD420, where he does not create quite the fairylike atmosphere of so many of his performances. However the remaining four overtures to Rossini's *La Gazza Ladra* and *La Cambriale di Matrimonia*, Berlioz' *Le Corsaire* and Mendelssohn's *The Fair Melusina* are superlative. The Magpie with two other overtures of the same composer, was the score to Christensen's ballet, *Con Amore*, while *The Dream* was Taras' *Une Nuit d'Été* (Mono ALP1846).

IL RITORNO

Although I was a little critical of Klemperer's approach to Mendelssohn in our last issue, when reviewing the *Scotch Symphony*, where the heavier hand could have been appropriate, his same firmness is mingled with a more spontaneous and lighter touch, and a beautiful sense of phrasing in the *Italian Symphony* on Columbia SAX2398. This was Françoise Adret's choice of music for her ballet, *Il Ritorno*, and for me it never ceases to be a source of delight. I still hold Cantelli's rendering in very high esteem and for those who have not yet gone over to stereo, they must make their own choice. The recording of this new issue is excellent and particularly in the stereo version. The coupling is Schumann's *Symphony No. 4*, which Josef Krips has also recorded so well. Is it to be the firmer or the lighter conception? I think it is for you to say (mono 33CX1751).

CONCERTO

Herbert Ross has achieved many ballets of real interest but his *Concerto* was not one of these when he staged it for the American Ballet Theatre two or three years ago. The Russian folk approach does not seem to be his forte and by and large it was rather music hall. His choice of music, Tchaikovsky's *Violin Concerto*, may have been one fault, as although Tchaikovsky is usually so danceable, the *Concerto* has its problems. Its technical difficulties have no fears for Ruggiero Ricci, at whose hands it receives a very good performance with the L.S.O. and Sir Malcolm Sargent, and is coupled with Dvorak's *Violin Concerto* on Decca SXL2279. This is wonderful value as it suffers no more than the usual cuts and is contained on one side, while the recording is very good indeed (mono LXT5461).

BOGATYRI

It was Fokine's dances from Borodin's opera, *Prince Igor*, that shook Western Europe like an atomic bomb when they were first performed at the Châtelet in 1909 by Diaghilev's company. Although we have travelled far from the mediocrity of the Edwardian period, what a joy it would be to see comparable male dancing today. Many years later, Massine turned to Borodin's beautiful *Second Symphony* for his ballet, *Bogatyri*, which has been recently issued, together with the *Dances*, HMV. ASD422. Kubelik's rendering with the VPO, gives one more time to savour the delicate touches in this symphony than Martinon's performance which I reviewed last May in *Ballet Today*. I prefer Kubelik though I admit that a little of Martinon's dash and vigour would bring it nearer the ideal. This is more apparent in the *Prince Igor* but he does include the chorus, so often omitted (mono ALP1848).

THE WANDERER

I should like to bring to your notice Schubert's *Wanderer Fantasy* on Vox STPL511610 although it has been out for over a year. It is the only issue of Liszt's arrangement for piano and orchestra since the days of the Decca 78 recording of Clifford Curzon and the Queen's Hall Orchestra under Sir Henry Wood. There must be many ballet goers who have been waiting for this beautiful arrangement as a reminder of Ashton's ballet, *The Wanderer*, and the disc is particularly interesting as the coupling is the original version for solo piano. The pianist is Alfred Brendel and the orchestra is the Vienna State Opera under Michael Gielen. It is a most satisfactory record in all respects (mono PL11610).

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 18th „ Sat. (mat at 2.15 p.m.) *Giselle* (Page, Hynd)
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w/c 30th Oct. Opera House, Manchester
 „ 6th Nov. King's Theatre, Glasgow
 „ 13th „ King's Theatre, Edinburgh
 „ 20th „ Theatre Royal, Newcastle
 „ 27th „ Royal Court Theatre, Liverpool

FESTIVAL BALLET ON TOUR

w/c 30th Oct. Gaumont, Southampton
 „ 6th Nov. Alexandra Theatre, Birmingham
 „ 13th „ Hippodrome, Brighton
 „ 20th „ Odeon, Leeds
 „ 27th „ Grand Theatre, Wolverhampton

BALLET RAMBERT ON TOUR

w/c 30th Oct. Theatre Royal, Exeter
 „ 6th Nov. Arts Theatre, Cambridge
 „ 13th „ Theatre Royal, Bath
 „ 20th „ New Theatre, Cardiff
 „ 27th „ Theatre Royal, Nottingham

INESITA

Nov. 14, 21, 28 3 lecture recitals at the Gustav Holst Hall Morley College, London, at 6.30 p.m.
 Dec. 1 Full evening's performance with a small group of musicians at the Emma Cons Hall Morley College 7.30.

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Following their initial successful tour the Company have been asked to put on a production in Paris in June. As we go to press a new provincial tour is being negotiated.

FOKINE MEMOIRS (Continued from Page 24)

Petrushka is all *en dedans* ("turned in") . . . This self-satisfied Moor, an extrovert, completely turns himself out; while the pathetic, frightened Petrushka, an introvert, withdraws into himself. Has this been borrowed from life? Most certainly . . .

The last chapter in this section, on *Daphnis and Chloe*, throws an unflattering light on Diaghilev, in fact one would almost feel inclined to make light of it, had it not an unmistakable ring of truth. Diaghilev, obsessed by Nijinsky and Nijinsky's doubtful choreographic talents, did everything in his power, without cancelling the performance, to make sure that it failed, even trying to put it on as a curtain-raiser with the time of the performance advanced half an hour so that the theatre would be empty. "It was obvious that he wished *Daphnis* to be shown to an empty house. That was too much. I decided to stop at nothing. In the auditorium, after the last rehearsal, I had a violent argument with Diaghilev. I used words which described his relationship with Nijinsky in plain terms. I shouted

that the ballet company was turning from a fine art into a perverted degeneracy . . ."

What happened after *Daphnis* we all know. Fokine left Diaghilev and only returned for one short period two years later, and so the man more responsible than any other for the creation of ballet as we know it entered upon twenty years of nomad existence, mounting bits and pieces here and there. During the last few years of his life he returned to a ballet company and the result was one of the masterpieces of our time, *L'Épreuve d'Amour*. Perhaps Fokine regretted that he had refused the invitation of the Soviet to return to Petrograd. Had he done so, possibly this lovely work would not now be lost for ever.

What finally emerges from this invaluable book is one inescapable fact which today is sometimes glossed over. Nowadays it is the fashion to give Diaghilev almost sole credit for the renaissance of ballet which has swept the Western world. Reviews, articles and books are full of such phrases as "When Diaghilev brought ballet out of Russia . . .", "Ballet in

Russia has remained as it was before Diaghilev . . .", "This makes one feel Diaghilev might never have lived . . .". No-one would wish to deny that Diaghilev presented Russian Ballet to the West and thereby the art of ballet was revolutionised—or called into being—throughout the Western World. Through whose work, inspiration, refusal to compromise and sheer genius was he able to do this? One man, and that man Michel Fokine. Today, when technique and the tutu once again reign supreme, when Lincoln Kirstein can say for himself and Balanchine at a public lecture, "Of course we think Fokine never did a good ballet", this fact is apt to be forgotten. "Where would Wagner have been without Ludwig?" is a fair question, but a more telling one is "What place in history would there be for Ludwig without Wagner?"

To Fokine the glory, and to Diaghilev the pity that, obsessed by Nijinsky, he threw away the service of the Noverre of our time.

Leo and Janet Kersley
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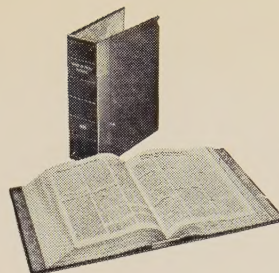
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